

The NEW YORK
CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

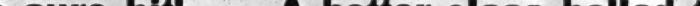
SEPTEMBER 15, 1920

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

BALLAD SINGERS! AT THE GATES OF HEAVEN

**Read the lyric! Hear the melody! It's a sure hit! A better-class ballad that
will grip the hearts of your audience.** **TRY IT OVER** **REFRAIN (with feeling)**  **SEND TO DAY**

TRY IT OVER **SEND TO DAY**

AT THE GATES OF HEAVEN

Words by
HARRY HARRIS
and **JOHNNY KEEFE**

Music by
JOE SOLMAN

Moderato

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REFRAIN (with feeling)

At the gates of heav - en We will
p-f

meet some day, Then we'll be to -

gath - er, Joy will come to stay,

Ev - er since we part - ed, All I do is

pray, That, at the gates of Heav - en,

We will meet some day. day.

Orchestrations in all keys.

A beautiful song founded on a wonderful idea

TED GARTON MUSIC CO.

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GIRLS COMPLAIN OF MANAGERS TO DISTRICT ATTORNEY'S OFFICE

Several Make Affidavits Accusing Three of Improper Conduct
Toward Them—Case Being Prepared for Grand Jury
—One Manager Grilled at Equity Rooms

Acting upon a complaint from the Chorus Equity Association, the District Attorney's office last week ordered an investigation of conditions which have resulted in serious charges being brought by chorus girls against three agents and managers. This, it was announced, is the first step of equity to force certain managers and agents to be more proper in their conduct toward young girls.

A half score or more affidavits, sworn to by choristers, in which they charge they have been subjected to improper treatment and insults at the hands of managers and agents when in search of employment, have been turned over to the District Attorney. The managers named are all well known to Broadway. It is believed that the evidence contained in the affidavits is sufficient to warrant an indictment as soon as they have been placed in the hands of the Grand Jury.

On Friday afternoon of last week, three girls appeared before Assistant District Attorneys Edelston, Cardoni and Lazerus and offered testimony against one of the managers in question. His musical revue is scheduled to open on Broadway shortly. The girls were accompanied by Mrs. Dorothy Bryant, executive secretary of the C. E. A., and Lyman Hess, counsel for the complainants. None of the three girls were members of the Equity Association.

While the District Attorneys appeared to be impressed by the stories told by the

girls, they stated that their evidence was insufficient to insure the indictment of the accused manager. However, detectives, as well as several special investigators, were immediately assigned to the case. In all probability the manager will be summoned to appear before the District Attorney this week, it was said.

A close watch is also being maintained over the movements of the other managers named.

At the same time the girls were telling their stories in the District Attorney's office, another of the accused managers was being grilled by Equity officials at the organization headquarters in West Forty-seventh street. This manager denied the charges. It is said that, in addition to having violated the White Slave law, he has made a practice of forcing himself upon girls in their dressing rooms. He is said to be on the verge of a nervous breakdown as a result of the grilling.

The Council of the A. E. A. has met and apportioned a fund to carry on the work of private investigation of the employment methods of other managers. Now that the actors' organization has begun its fight against this type of manager, affidavits have begun to flood the office. All will be placed in the hands of the District Attorney. The American Federation of Labor, it is said, is also to be called upon to help in the campaign.

OMAHA MUSICIANS WALK

OMAHA, Neb., Sept. 13.—The almost dormant musicians' strike, which has been simmering here in several theatres during the last few months, took on renewed potential proportions last week when a more or less general walk-out resulted from the managers' action in turning down the union's demands point blank.

Thus, throughout the city, especially in the motion picture houses, non-union organists and lone pianists are now functioning musically in place of the orchestras that held forth before the walk-out.

The musicians' demands are concerned principally with a wage increase. The union is seeking \$84 per week for orchestra leaders and \$56 per week for the men. The present scale is \$52.50 for leaders and \$35 for the men.

FRUSTRATE HOLD-UP PLAN

CHICAGO, Ill., Sept. 13.—What is believed to have been a plan to rob the box office of The Blackstone Theatre on Saturday night was frustrated by two detectives who arrested three men. They had driven to the theatre in a big black touring car and two of them walked toward the foyer of the theatre, while the third kept the motor of the machine running.

FERGUSON WRITING BOOK

BOSTON, Sept. 13.—W. J. Ferguson, playing in "The Little Whopper" at the Majestic, is writing a book in the form of a biography which will cover the fifty-seven years he has been on the stage.

ALLEN GOT WHAT HE ASKED FOR

If Lester Allen, of the George White "Scandals of 1920" show, is not pie-eyed or pie-faced this week, it is not the fault of Jack Rose, another comedian in the same show. For, at last Saturday night's performance, the latter unexpectedly pushed an honest-to-goodness open faced huckleberry pie squarely in Allen's face. The audience was convulsed with laughter and Rose hied himself to the wings chuckling gleefully, while Allen stood there in dark, but sweet, wonderment. The comical realism of the situation came to pass as follows:

There is a burlesque political convention scene during the first act of the show in which George Bickel acts as chairman, Lester Allen as a boob irresponsible and Jack Rose as a plain nut. During the proceedings, Bickel has occasion to rap sharply with a gavel and shout "Order" from his rostrum. Allen has usually responded "I'll take soup." But, more recently, the line has been "Make mine huckleberry pie."

Following the matinee performance Saturday, Rose conceived the plan of granting Allen's request at the next performance. So he brought a whole huckleberry pie to the theatre with him that night and concealed it until the scene was enacted. And, just as Allen pulled the now classic line, Rose jauntily pranced in from the wings and pushed the contraband pie gently but precisely into Allen's face.

The curtain descended almost immediately after the incident, but not as a result of it and Allen stood there black in the face and chafed, but sound. The rest of the cast and stagehands gurgled with glee.

Allen, however, failed to see the humor of the situation; in fact he scarcely saw anything. As the succulent hucks buried his face everything in the White show looked black.

Wiping the darkness from his brow and eyes he made a rush for the wings in search of Rose. But the latter saw something in the thoroughly infuriated comedian's eye that made him wish his contract expired that very night, instead of October 2, the date when he will actually leave the show's cast.

So he avoided Allen as one of Spain's gallant toreros does the seeing-red onrushes of a bull. Besides, Allen had also managed to gather a long weapon-like brace used for settings and was intimating in no uncertain pantomime that he intended to smite Rose with it, if he caught him.

But nothing came of Allen's ire, for before the curtain went up again he had been pacified by Al Lee, the show's manager, aided by the principals, coryphees and stage hands. In the end, he stuck out one of the hands that had wiped his pie-stained countenance and greeted Jack Rose as a comedian and brother. Then he laughed over the incident too.

Now the gag back-stage is "Pie for the love of Al-ien!"

PHILLY LIKES "MARY" ALSO

PHILADELPHIA, Sept. 13.—"Mary," George M. Cohan's musical comedy, which ran to unprecedented success in Boston, is making as big a hit here also.

Not only is the music, by Lou Hirsch, very popular, but the whole performance is put over with a pep and ginger which reflects the wizard hand of Cohan.

The cast includes Jack McGowan, Janet Volle, Georgia Caine, James Marlowe, Charles Judels, Florrie Millership, Alfred Gerrard and Frederic Garham.

SELWYN'S OPEN "THE MIRAGE"

"The Mirage," which Edgar Selwyn has written as a starring vehicle for Florence Reed, was given its out of town showing at the Columbia Theatre, Far Rockaway, last Friday night and is an interesting satirical comedy. It will open the Selwyn's new Times Square Theatre when that house has been completed.

"The Mirage" is one of those plays which might be characterized as a comedy of tears. In its three acts and epilogue, the author has spun a tale in which is set forth the heart aches and suppressed ambitions of certain women who, lately, have become known as "gold diggers."

The story concerns a girl who came to New York from Erie, Pa., seeking employment so that she might contribute to the support of her mother, brother and sister, who remained in Erie. What she found was a cold, hard, practical city, with temptation on every hand. In a little more than six months she was no longer a member in good standing of society.

Then a former sweetheart makes his appearance and, not knowing the life she has been leading, offers to make her his wife. She tries to resist his pleadings, but the temptation is too great, for he offers her the one thing she wants above everything else in the world, marriage.

Perhaps all would have gone well, if they had not met at one of the parties given by her "friend." She was there for the last time. He was there, because he came from Erie, Pa., and he didn't know what he was up against. But that ended it; her little dream was shattered.

Florence Reed plays the part of the girl with a fine understanding of its histrionic values. Allan Dinehart is the former sweetheart. Mary Ann Dentler gives a capital interpretation of an unscrupulous "digger," while some excellent bits are offered by William Williams, Malcom Williams and Reginald Mason.

GEORGIA MINSTRELS PROSPER

SAN FRANCISCO, Sept. 10.—Rusco and Hockwald's Georgia Minstrels have opened a two weeks engagement at the Savoy Theatre and will give twenty-two performances, including extra matinees. Last spring the show, on the opening day, a Sunday, played to \$600 for two shows.

This season the opening receipts for two performances, also on a Sunday, reached \$1480 with the following day, Labor day, up to nearly \$1600 for the matinee and night show.

The show this season is newly dressed with new velvet hangings for the first part, also flashy wardrobe worn by the six end-men and full dress for the balance of the company, and new uniforms used in the parade.

GETTING BIG MONEY

SAN FRANCISCO, Sept. 10.—At The Liberty Theatre, Oakland, since the re-opening, nothing but big records has been the rule. Charlotte Greenwood in "Linger Longer Letty" played to \$26,000 on the week. New Bostonians followed playing to \$10,800 and Jane Cowl, getting advanced prices, ran over \$20,000 in "Smilin Through."

ELTINGE COMING EAST

SAN FRANCISCO, Sept. 10.—Julian Eltinge has arrived here from Los Angeles this week and reports that he, as yet, has made no definite plans for the coming season, but will depart direct for New York immediately.

EXPECT CONEY MARDI GRAS TO EVEN UP STRIKE LOSSES

Managers at Island Hope That Week's Receipts Will Square Them for \$1,500,000 Drop in Receipts During the B. R. T. Trouble

In the hope of recouping some of the enormous losses they suffered as a result of the B. R. T. strike, amusement managers at Coney Island are devoting all of their efforts to making the annual Mardi Gras, which began on Monday night, one of the most successful in the history of that resort. The strike and losses incurred as a result of it has not dimmed the enthusiasm of the Coney Islanders, who optimistically assert that the annual carnival will bring them all over on the right side of the ledger and put them ahead for the season.

When Koney's Komic Karnival opened on Monday night with a parade comprised of three divisions, everything on the island was running full blast. The first division in the parade included fourteen immense floats. In the second division, styled the civic, 2,000 members of the Loyal Order of Moose were out in force, while the third, or industrial division, included a number of advertising floats. The crowds which lined Surf avenue to witness the opening of the event far outnumbered those of any night since the beginning of the Brooklyn strike.

The rest of the week's program will include a parade by the Daughters of Pocahontas and a reception to Governor Smith, a passing revue of the life-savers of the island on Wednesday night; a Firemen's Night on Thursday a parade by the Veterans of Foreign Wars on Friday, in which the Bronx, Manhattan and Brooklyn divisions of the organization will compete for special prizes; and a Baby Parade on Saturday.

Luna, Steeplechase and other parks of the resort will stage special features all through the week. At the former park, on the concluding day, Mayor Hylan will give prizes to the winners of the Baby Parade. That the strike has, if anything, brought about renewed efforts towards

making the Mardi Gras a success can be realized from the fact that during the past week there has been on the average eighty entries a day for the Baby Parade. There will be one hundred prizes donated, at a cost of \$1,000. Prizes will be given for the most beautiful babies, the most beautiful go-carts, the most beautiful doll-carts, the most comical characters, and to the prettiest girls in different classes ranging from six to ten years.

No concession or amusement ride at the resort has been closed, although the strike has caused enormous losses. All of the proprietors have kept their places open, trusting implicitly in the annual carnival to tide them over. Despite the losses suffered, however, admittance prices have not been increased for the final week.

Never before in the history of the resort, according to a consensus of the old-timers, has a Brooklyn car strike occasioned such loss of revenue as has the present one. A conservative estimate of the losses in gross receipts is \$1,500,000. However, the gains which the majority of the proprietors realized up till the start of the strike may enable them to pull out ahead for the season, depending upon the success of the Mardi Gras.

Victor Stewart, of Luna Park, estimates the losses at that amusement place as approximating \$20,000 a day for every day of the strike. Whereas Labor Day and the Sunday preceding it are usually two of the biggest days of the season, this year they did not even come up to an ordinary week-day. Had it not been for the strike, according to Stewart, this season would have eclipsed any other in the history of the resort.

William F. Mangels is president of the Coney Island Carnival Company, Inc., staging the Mardi Gras. The other officers are Walter Cleary, vice-president; William C. Meinch, treasurer; and L. A. Squier, secretary.

SUES FOR ROYALTIES

Alfred Goodman, musical director for the Shuberts, who is at present directing the "Sinbad" show, in which Al Jolson is appearing in Canada, has brought an action against Oliver Morosco in the United States District Court here. He claims that Morosco has failed to pay him a total of \$18,000 in accrued royalties on "Linger Longer Letty," of which show Goodman was the composer.

Through his attorney, Nathan Burkman, Goodman alleges that Morosco engaged him to compose the music and agreed to pay him the "usual authors' royalties of 3 per cent" of the weekly gross receipts. "Linger Longer Letty" was produced October 21, 1919, and up to August 21, 1920, Goodman alleges that the show's gross receipts totaled upwards of \$600,000. The papers in the action were served on Morosco last week and, thus far, he has filed no answer.

STONE SHOW OPENING POSTPONED

PHILADELPHIA, Sept. 13.—The Fred Stone show, "Tip-Top," which was to have opened at the Forrest Theatre to-day, has postponed the opening until Wednesday night.

The musical comedy has been written by Anne Caldwell and R. H. Burnside and the music composed by Ivan Caryll.

The cast includes Duncan Sisters, Scott Welsh, Teresa Valerio, Roy Hoyer, Gladys Caldwell, Anna Ludmilla, Helen Rich, Marie Sewell, Brown Brothers, Violet Zell, Princess Whitedeer and Oscar Ragland.

WHERE IS EVA ESMOND?

John Hyle, of Long Branch, N. J., requests his niece, Eva Esmond, to communicate with him at once. Her mother is very ill.

FRISCO PLAYERS HAVE BILL

SAN FRANCISCO, Sept. 10.—The Players' Theatre on Bush street, which is the attractive home of the Players' Club, is undergoing complete redecorating preparatory to the opening of the fall repertoire season, Friday evening, October 8. Among the productions now in rehearsal are Tolstoy's drama, "Redemption," with William S. Rainey; a revival of Gilbert and Sullivan's opera, "Ruddigore"; a bill of original one-act plays by local authors, including "Charity," by Charles Caldwell Dobie; "The Breaking of the Calm," by Dan Totheroh; "The White Bird," by Marjorie Driscoll; and "The China King's Daughter," by Henry Kirk. The Bard of Avon will be represented by a production of "Julius Caesar," and a few request performances of "Richard III" and "Hamlet."

The annual reception and club night for the active and associate members will be held Tuesday evening, September 14.

"BAB" IS CATCHING ON

PHILADELPHIA, Sept. 13.—"Bab," the play made by Edward Childs Carpenter from Mary Roberts Rinehart's stories, has made a big hit at the Broad Street Theatre here and is doing capacity business, rivaling that of "Mary."

It is now in its third week and indications point to a continued run.

CHILD THRILLS FAIR CROWD

SACRAMENTO, Cal., Sept. 11.—All of California is talking about the sensational stunt by fourteen-year-old Tiny Brodewick, who, during Fair week, jumped from an aeroplane 3,000 feet in the air, in a parachute.

DICK CARLE SHOW IS FAIR

SPRINGFIELD, Mass., Sept. 10.—Richard Carle opened his new season's play, "Some Colonel," here this week.

The play is an unimpressive mixture of music, talk, dancing and Carle. The last two are by far the best. In other words, when the comedian or Miss Johnson, his very able side partner, is "on," the show is amusing; also it is entertaining to watch Mr. O'Brien and Miss Birmingham or Miss Sherwood dance.

But even Victor Herbert's facile musical pen failed to ingratiate itself to any great extent into the favor of the audience. The book is by G. M. Wright and Robert B. Smith is responsible for the lyrics.

The piece possesses a plot that is distinctly tangible. The songs are all good, but there are few, if any, that can be classed as "whistleable." One that may possibly qualify is "I'll Be There." "Over the Garden Wall," "The Wooing of the Violin" and "At Last" are typical Herbert tunes, each having a sweetness of melody that needs more stringed instruments than are found in the orchestra, to carry it.

The dancing in the piece was well received. The tango by Miss Sherwood and O'Brien was encored heartily, and the audience was loath to let Miss Birmingham and the same partner go in their waltz number. Miss Birmingham won her way into the graces of the audience by her appealing youthfulness and lightheartedness of figure.

Ethel Johnson returns to Carle's company in a role that should be familiar to her. Her comedy, albeit of the obvious sort, is refreshing.

Mr. Carle plays with characteristic drollness. His particular claim to fame as a comedian lies in the way he handles his speaking voice. His inimitable drawl, pitched high, is nearly always productive of a laugh.

As the ever-obliging janitor in a New York apartment house, "Steve" suddenly finds himself elevated to the rank of colonel, whose last name is Hut. This impersonation is for the benefit of an impecunious young man whose mother and sister, suddenly arriving, believe him to be in comfortable circumstances. In order that these near relatives may find it impossible to make an extended visit, the embarrassed son invents a hasty "no room" excuse. One guest, the colonel, is all that he and his wife can accommodate. However, the pseudo colonel likes his new position so well that he elects to stay, and the usual complications find their way into and out of the household.

Miss Johnson, as Pansy, makes the "colonel's" stay unpleasant by her persistent efforts to discover his identity, the only actual proof being a tattoo mark that is hard to disclose.

Others in the cast are Lorraine Sherwood, Eleanor Bennett, Mamae Oderlin, Louise Dale, Harry R. Hoyt, Irene Rowan, Ethel Johnson, Ralph O'Brien, William C. Cook, Sadie Duff, Genevieve Davis and Abbott Adams.

CIRCUS MAN SUES POLICE

ELGIN, Ill., Sept. 9.—Frank Finney, contracting agent for the Sells-Flotow show, has filed a suit for \$10,000 damages in the circuit court of Geneva, against Chief Gahan, of Elgin, for having arrested him in connection with an alleged short changing of several persons when the Yankee Robinson circus played Elgin, June 25.

Finney brought witnesses to prove, in spite of an alleged identification, that he was in Macon, Mo., and Kansas City, on June 25, the day on which the alleged offense occurred.

Claiming that he was put to considerable expense to bring eight witnesses from Kansas City and Macon to Elgin and falsely arrested and put to considerable inconvenience and other expense, Finney brought the suit which, according to the Elgin papers, will be fought by the chief, who claims that he was only doing his duty in making the arrest.

HAD \$1,100 DAY

WILLIAMSPORT, Pa., Sept. 10.—Gus Sun's Majestic Theatre, this city, claims a business on Labor Day of \$1,100, playing to a \$1.50 top, with "The Captain and the Kids" as the attraction.

MAUDE FULTON OPENS ANOTHER

SAN FRANCISCO, Sept. 11.—"Enter Mary Jones," Maude Fulton's latest comedy in the order of local presentation, opened at the Columbia this week under the direction of George Ebey, who during two or three years past has been associated with Miss Fulton in the management of the Fulton Theatre, Oakland, and in the production of various new plays.

"Enter Mary Jones" is a good-humored satire, almost too good-humored, in fact, to be called satirical, on the newly rich who aspire to social recognition.

Mary, of an old aristocratic family, seeks adventure and finds it, prettily mixed with romance, when she disguises herself as a domestic servant and enters the home of the Boggs family, whose millions have been recently acquired.

Lucille Webster has a role full of comedy advantage. As the Mrs. Jiggs of the company she does the best work of her career. Elwyn Harvey prettily plays and looks the part of a maid. The cast is well balanced and there are some distinctly agreeable surprises.

The play is to be produced in New York during the coming season. Whether it will become as popular as "The Brat" may well be doubted, as it lacks the "punch" which brought success to the latter. And it has no such unusualness as is found in "The Humming Bird." It is just a bright, pretty play.

Those in the cast are Frank K. Wallace, Jerome Sheldon, Ivy Darien, Lucille Webster, Charles Gregg, John Fee, Hugh Knox, Elwyn Harvey and Ann McNaughton.

BUNCH OF DIVORCES START

CHICAGO, Sept. 13.—A number of divorce suits in which members of the theatrical profession figure were filed here during the past week.

Among them was the suit of Mary H. Lawler against Thomas J. Lawler, formerly in a vaudeville act together. The plaintiff alleges that she was compelled to work and provide for herself and child and that her husband spent his money for drinks and other recreations.

Leon Stanton has sued Gussie Flamm for divorce on statutory grounds.

Irene Robinson, formerly of the Ziegfeld Follies, in requesting a divorce from Bob Robinson, asks for the custody of Bob Robinson, Jr.

Charles Blaine Huston, of the Novelties of 1920, has sued his wife, Duvah Leah Huston.

Mary Berri has sued Charles Oschger, the German comedian, for annulment.

Harry Elsworth, of the "Love Shop" company, charges desertion, in suing Emma Ellsworth.

Mabel Behrens, of the Behrens Girls, in her suit against Martin Behrens, claims that she was married on November 9, 1914, and that Behrens deserted her on May 15, 1918.

ACCUSES LION TAMER

SAN FRANCISCO, Sept. 11.—Mrs. Vera Schusler was locked out of her home and later found her trunk and belongings in the back yard, she asserts in a suit for separate maintenance filed yesterday in Superior Court against Stephen Schusler, a lion tamer.

She charges that when she returned a second time to their house at 663 El Sereno street, she found the furniture removed from the house and the place locked. She says they were married on October 26, 1907.

PAYING FOR REHEARSALS

MONTRÉAL, Sept. 10.—Chorus girls for the "Maid of the Mountain" company are being paid \$20 a week during rehearsals. This is said to be an unprecedented event in the theatrical history of this country. The show will open in Quebec at the Auditorium on September 16.

Percy Hutchinson of London and George F. Driscoll of this city are the producers.

"MARTINIQUE" RE-OPENS

WASHINGTON, Sept. 13.—Josephine Victoria opened here to-night at the Belasco theatre in "Martinique" a romantic play by Laurence Eyre.

NEW LAW, NOW EFFECTIVE, PUTS CURB ON PRESS AGENTS

Statute Making It a Misdemeanor to Furnish a Newspaper or Other Publication With "Any Untrue Statement" Went Into Operation September 1

Press agents and others who disseminate "news" are no longer permitted to exercise their imagination, but must confine themselves strictly to truth, according to a law which went into effect last September 1. Thus, if a press agent sends out the information that the leading lady in the show is collaborating with a prominent clergyman in a revision of the Bible, and it subsequently develops that the press agent knew all the time that the collaboration of the twain mentioned in the yarn he sent out had nothing to do with the Bible, the newspaper or other publication which was gullible enough to print the so-called fact could, under the new law, prosecute the press agent criminally. For the law reads as follows:

"No. 1353. Furnishing False Information. Any person who knowingly and wilfully states, delivers or transmits by any means whatever to any manager, editor, publisher, reporter or other employee of a publisher of any newspaper, magazine, publication, periodical or serial, any false and untrue

statement of a fact concerning any person or corporation, with intent that the same shall be published, is guilty of misdemeanor."

The penalty for a conviction under this latest addition to the laws of this state is one year in the penitentiary, a fine not exceeding \$500, or the imposition of both.

That the law was aimed primarily at theatrical press agents was indicated by the support the bill received from newspaper editors in the larger cities throughout the state. It was originally introduced by Assemblyman Charles H. Betts, of Lyons, N. Y., the editor of a newspaper in his home town. The assemblyman-editor conceived the bill, which has now, slightly amended, become a law, as a result, it is reported, of a flagrantly untrue yarn which was sent to him by a theatrical press agent and which his paper published in good faith.

Governor Smith signed the law last May 5, six days after it was passed by the State Senate.

QUESTIONED ABOUT MURDER

CHICAGO, Sept. 13.—Gladys Jordan and Irene Olson, two actresses, have been questioned in connection with the murder of Harold B. Rhodes in Evanston's Lovers' Lane last week. According to the former, the murdered man was a good sport and Richard N. Jacobson, who is being held under suspicion, was a man of mystery. According to Miss Jordan, he associated with theatrical folks and spent money freely. She stated that she did not know where he received his income, although she had been out with him frequently.

MANAGERS HONOR BEN CRONK

TORONTO, Sept. 13.—Local managers of the Allen theatres in this city have dedicated this week to J. Ben Cronk, general manager, who has been a member of the Allen forces for more than ten years, in recognition of his good fellowship and as evidence of the faith and confidence they have in him.

For "Cronk Week," as it will be known, special features will be in vogue at the various Allen houses.

PRICES STILL REDUCED

WASHINGTON, D. C., Sept. 13.—The Shubert-Belasco Theatre still continues to issue the Opening Night Refund Coupons which were to have been abandoned. This week they are being issued for "Martinique." The reductions are as follows: \$50 on \$2.50 tickets, \$50 and \$2.00 tickets, \$25 on \$1.50 tickets, \$25 on \$1.00 tickets, \$15 on a \$50 ticket, plus the regular war tax.

FIELDS TO JOIN COHAN

Lew Fields has abandoned the production of his own revue it was reported early this week, and joined with George M. Cohan in the production of the latter's promised November revue. Fields, Cohan, Sam Bernard, and Richard Carle are reported as those who will take part. Work on the new show is already reported under way.

BAYES SHOW OPENS OCT. 4

The Nora Bayes show, "Her Family Tree," being produced by Hassard Short, will open at Atlantic City, October 4th at the Globe Theatre, following which a week will be played at Baltimore and Philadelphia, respectively.

ADLER'S "CUCKOO" REHEARSING

Felix Adler's play with music, "Cuckoo," went into rehearsal this week. In the cast are Dave Ferguson, Hyman Meyer, Grace Peters, Frances Ross, Adler himself and a chorus of ten girls.

HELD FOR SWINDLING PARIS

PARIS, Sept. 11.—A fantastic series of swindles was revealed by the arrest yesterday of Mr. and Mrs. Harold Tainter, both Americans, who are charged with obtaining nearly \$50,000 in clothing, jewels and hotel accommodations in Paris and Aix-les-Bains without paying a cent. Tainter asserts that he is a film agent from Los Angeles and that he well known to New York cinema producers. His wife, who is a handsome woman, is about 35 years old, and is from New York. Her maiden name is Catherine Grey.

Arriving in France from London last spring, they stopped in the hotels du Rhin, Ritz, Crillon and Brighton, where they succeeded in borrowing from the managers, but the pace was too exciting for Catherine, who was admitted to the American Hospital at Neuilly for nervous trouble, where she obtained 11,000 francs from rich patients and then departed without settling her account for a luxurious private ward.

The woman seems to have been the moving spirit, her husband merely living a life of frequent intoxication and mingling with the best society. Hiring a limousine and accompanied by a Beribonded nurse, Catherine presented a letter of introduction to one of the most expensive madames, from whom she obtained a fur coat worth \$5,000 and gowns worth \$5,000, the madame agreeing to wait a week for payment.

On the strength of an unpaid bill she persuaded credulous jewelers to hand over gems, one of the biggest Parisian firms accepting an order for a diamond and platinum chain fourteen inches long. When necessary she gave checks which were invariably returned indorsed "insufficient deposits."

On one occasion the creditors besieged her hotel apartment and carried off two robes and several Rue de la Paix hats. At an Aix-les-Bains hotel bills not settled by the couple were returned to Paris, where Catherine registered at the Claridge, while her husband, fearing the police, went to an obscure hotel.

He was later caught in the police net while returning from an orgy in Montmartre, admitted his identity and gave clues to his wife's whereabouts. It was learned to-day that the couple intended sailing for the United States in a fortnight and had asked branches of New York banks to cash sight drafts payable on arrival, as they were short of funds.

VILLAGE FOLLIES" MOVING UP

"The Greenwich Village Follies" is moving uptown to the Shubert Theatre, where it is scheduled to open next Monday night, replacing "Paddy, the Next Best Thing," the British comedy now holding forth there.

The Bohemians, Inc., which produced the "Greenwich" show, has a five-year lease on the little playhouse, which has three more years to run. Under the terms of the lease, the Bohemians corporation, whose organizers and principal controlling factors are J. Murray Anderson, Morris Green and Mrs. Meata Hawkesworth, have the use of the house each year from May 1 to October 1. The weekly rental is said to be approximately \$800.

SHUBERTS TAKE OVER HOUSE

PHILADELPHIA, Sept. 13.—The Shuberts have taken over the Philadelphia Theatre, formerly called the "Little Theatre" and for which Walter Wanger held the lease.

Wanger joined the Famous Players office recently and did not have the time to devote to the interests of the theatre, so the Shuberts assumed the lease and will, in the future, present their plays there.

The opening attraction will be "Martinique," with Josephine Victor, to be presented September 27th. In the meantime, the house is being re-decorated and a whole new stage equipment being installed.

O'NEIL WRITES TWO MORE

Eugene O'Neil, the playwright, whose drama, "Beyond the Horizon" won the Columbia University prize for playwriting, has written two new pieces entitled "Gold" and "The Straw" respectively.

RATH CASE TO BE TRIED

Although Judge Manton, in the United States District Court, last Thursday, handed down a decision in which he declared a temporary injunction should be granted restraining the Rath Brothers from appearing in Ziegfeld's "Midnight Frolic" show, he declined to sign a restraining order two days later and set the Shubert complaint down for trial this (Wednesday) afternoon.

The procedure adopted by Judge Manton in this case, which was originally brought in the Supreme Court by William Klein, the Shubert attorney, but was transferred to the United States District Court by Nathan Burkan, attorney for the Rath brothers, means that the erstwhile Winter Garden acrobats will probably continue to perform in the Ziegfeld show until the case is tried.

In deciding the Shubert application for a temporary injunction, Judge Manton wrote a lengthy opinion in which he declared that the affidavit submitted by Jake Shubert, as well as the other affidavits submitted in behalf of the Shuberts, means that the Rath brothers will probably continue to perform in the Ziegfeld show until the case is tried.

Last Saturday morning, the attorneys for the respective litigants appeared before Judge Manton in his chambers for the purpose of urging the court to sign the respective restraining orders which each submitted under his decision. Nathan Burkan then called Judge Manton's attention to the fact that in his affidavit, Jake Shubert swore that the letter he wrote to the Rath brothers apprised them that they were to remain in the Shubert employ from "October 1, 1920 to October 1, 1921." But the contract provided, Burkan told the court, that the Shuberts could take up an option for another year beginning "September 1, 1920." This seemed to indicate, Burkan stated, that Jake Shubert did not have the contract before him at the time he wrote the letter in question.

The judge then told both sides that he would set the trial of the case down for Wednesday instead of signing any of the temporary restraining orders submitted.

Judge Manton made a special visit to the New Amsterdam roof to see the Rath brothers perform in the Ziegfeld show. His purpose was to ascertain for himself whether, as was claimed by the Shuberts, the Rath brothers were "unique and extraordinary" performers. The judge witnessed the performance a week ago Friday, accompanied by Walter Hirsch, Flo Ziegfeld's personal attorney.

VIVIENNE SEGAL HAS PLAY

BOSTON, Sept. 13.—Vivienne Segal, playing in "The Little Whopper," now in its final week at the Majestic will be seen next season in a musical version of "Arms and the Girl," the war play in which Fay Bainter made her first hit.

GUILTRY'S SON KILLED

PARIS, Sept. 12.—Jean Guitry, son of the famous actor, Lucien Guitry, was killed to-day in an automobile accident on the Deauville-Paris road, while riding in a car driven by Letellier, proprietor of Le Journal, the Paris newspaper.

DIXON'S NEW PLAY READY

Rehearsals of Thomas E. Dixon's new play, "Robert E. Lee," are practically completed and the piece will open in Atlanta, Ga., next Monday. The company will leave New York for that city on Wednesday.

ANNAPOLIS HAS NEW HOUSE

ANNAPOLIS, Md., Sept. 13.—The Circle Playhouse, Inc., will open a new theatre here Sept. 25. The house is of modern construction and has a seating capacity of 8,620.

SHUBERTS FORCING BROKERS TO TAKE CENTURY ROOF TICKETS

Dealers Finally Give In, After First Refusing and Then Being Cut Off from Pasteboards for Other Shubert Houses; LeBlanc Now Handling Nine O'clock Show Admissions

Joe LeBlanc is selling Century Roof tickets at cut rates. The tickets, which are for the Century Review, the nine o'clock show, only, are marked \$3.30, but are being sold at \$2, exclusive of the war tax.

This is the first time in the history of either of the major roofs, New Amsterdam or Century, that tickets for any of the shows presented there have been offered publicly at cut rates. The precedent was established last Thursday night by the Shuberts, who now own the Century and who produced the two musical revues holding forth there.

Special significance attaches to the cut-rate sale of Century Roof tickets at this time, by reason of the "Come-Through" tactics the Shuberts employed on the regular ticket brokers a week ago, Tuesday. The nine o'clock show atop the Century was the bone of contention between them and the dispute that arose at a conference held in the Shubert offices, resulted in the temporary withdrawal by the Shuberts of tickets for their various theatres from several of the brokers.

Following the conference Broadway was filled with rumors concerning the brokers' break with Shuberts. An investigation revealed the following:

The Shuberts called the brokers together for the purpose of getting them to take a definite nightly quota of tickets for the nine o'clock show atop the Century. Lee Shubert was the spokesman for his firm. He spoke persuasively of the show; explained to the brokers that its production had entailed an enormous outlay of money, said to be \$85,000, for that one show alone. He told them that the roof shows had become a pet Shubert theatrical project and that, unless he had the brokers' co-operation, the nine o'clock show would have to be withdrawn through lack of patronage. Then, the brokers say, he launched forth in a résumé of the large amount of money the brokers had been permitted to make on other Shubert productions. He also called the brokers' attention to the enormous expense that his firm was being put to in order to conduct the Century theatre property, acquired by the Shuberts last May, and then told them that they would have to take a definite number of tickets nightly for the nine o'clock show.

But the brokers at the conference balked at what they considered arbitrary dealing on the part of the Shuberts. They explained to Lee Shubert that, with the exception of the Al Jolson show, the Shubert productions of the last two seasons had resulted in many losses to them; that there have been comparatively few shows housed in Shubert theatres on which they have made money, and they cited the present Winter Garden show, "Cinderella on Broadway," slated to leave for the road shortly, as a Shubert production on which they have suffered heavy losses thus far. And a few of the brokers even went so far as to take Lee Shubert to task for having, as they declared, foisted a new "Cinderella" "buy" on them within the last few weeks.

Another broker, it is reported, reminded Lee Shubert of representations made by the Shubert offices that it would "lay off" on Century roof tickets, providing the brokers agreed to take 250 tickets a night for "Paddy, the Next Best Thing," at the Shubert Theatre, the pet house of the Shuberts. Incidentally, Lee Shubert is reported to have an interest in the "Paddy" show, now running successfully in London.

It was at this point, the brokers say, that Lee Shubert issued the ultimatum that subsequently resulted in a temporary break. The brokers must divide at least 200 nine o'clock show tickets a night, beginning that very night, between them,

with a twenty-five per cent return privilege, or else be cut off entirely from tickets to shows playing at all of the Shubert houses.

Some of the brokers pleaded with Lee Shubert that such an edict meant that each broker would lose anywhere from \$12 to \$60 a night on this one show, because the number of calls for tickets for the nine o'clock Century show was negligible. But Shubert stood pat; either they agree to take the roof tickets or be cut off from all Shubert houses.

Dave Marks, of the United-Tyson and Brothers Agency, is reported to have been the first to accept Lee Shubert's challenge by refusing to buy roof tickets. McBride, the Bascom and the Tyson Company agencies were the next to fall in line. Leo Newman and Louis Cohn declared they would abide by the decision of the majority of the brokers, and Billy Deutsch, of the Arrow Agency, was bent chiefly on getting Lee Shubert to reduce the amount of the nightly quota.

Then the brokers left the Shubert office. A few hours later, their respective telephones rang and they were informed that the Shuberts had given strict orders to their box office men not to issue any more tickets to the brokers beginning that night. The McBride Agency called back the Shubert office and stated that all advance tickets held for Shubert houses were being returned. Then there was a few hours' lull in the battle. During the lull, however, several of the individual brokers made overtures to the Shuberts, with the result that they were immediately installed in the good graces of the latter. When the agencies that were holding out learned of the action of some of the brokers, they too arranged to take a definite number of roof tickets, beginning that night. Finally they all swung into line and the Shubert victory over the brokers was complete.

Thus the brokers are now taking approximately 180 seats a night at \$3.30 each, with 25 per cent return privilege, and since Joe LeBlanc is selling the same priced tickets at cut rates, the brokers are now in a position to "dump" their unsold allotments into the cut-rate agency, a thing that Lee Shubert was against at the conference.

Early this week, it was learned that the brokers are planning to "get square" with the Shuberts. It was intimated that the Century Theatre would hereafter be subjected to the "lay off" plan of reprisal which the brokers say they will inaugurate against the Shuberts in retaliation for the alleged "shake-down" that they were subjected to last week.

Incidentally, there were fifteen other shows besides the nine o'clock show on the Century Roof whose tickets were being sold at cut rates last Saturday night by the LeBlanc agency. These were: "Opportunity," at the Forty-eighth St. Theatre; "Seeing Things," Playhouse; "Crooked Gamblers," Hudson; "Little Miss Charity," Belmont; "The Charm School," 39th St.; "The Cave Girl," Longacre; "Scrambled Wives," Fulton; "Foot-Loose," Little; "Cinderella on Broadway," Winter Garden; "An Enemy of the People," Manhattan O. H.; "The Lady of the Lamp," Republic; "Blue Bonnet," Princess; "A Man of the People," Bijou; "Paddy, the Next Best Thing," Shubert; "Little Old New York," Plymouth.

GEORGE KESSLER DEAD

PARIS, Sept. 14.—George A. Kessler, the widely known millionaire wine merchant, who was known to many theatrical folks and whose picturesquely career has been of international interest, is dead. For several weeks Kessler had been bedridden, and he had previously been ill for a long time with liver trouble.

TOM McNAUGHTON BREAKS DOWN

Tom McNaughton, featured comedian of the "Magic Melody" show, suffered a nervous breakdown during the opening performance of the show in Syracuse last week. His wife, Alice Lloyd, was sent for and, two days later, arrived in Syracuse from their home in Bayside, L. I. The comedian was then removed to a private sanitarium in Long Island, where it was said, early this week, that his condition remains unchanged.

A few days before the show opened in Syracuse, it was noticed that McNaughton was acting queerly. He complained of headaches and told other members of the company that the rehearsals were proving too much for him. On the opening night, he exhibited signs of extreme nervousness previous to the rise of the curtain.

When it came his turn to appear in the first act wearing a Grand Pasha costume, McNaughton made his initial appearance, the members of the company report, wearing a bathrobe over a suit of abbreviated underwear and with no shoes. He was hustled off stage into the wings, where he collapsed, later being removed to his hotel, where he was attended by a physician.

Bert Clark, of Clark and Hamilton, has succeeded McNaughton in the "Magic Melody" show.

ADLER TO DO SHYLOCK

Jacob P. Adler, the Yiddish tragedian, will inaugurate his forty-fifth year on the stage by appearing as Shylock in a special production of "The Merchant of Venice," which Max R. Wilner will present, next October. Adler will be the only member of the cast who will utter his lines in the Yiddish tongue, the balance of the players speaking their lines in English. The Wilner production will cost upwards of \$20,000. It will be placed in rehearsal next Monday. Lyall Swete, with whom negotiations are now pending will probably stage the play, which will be booked through the Shubert office and is expected to open here before Christmas.

This will be Adler's second appearance in an English "Merchant of Venice" production. He played the role of Shylock here in 1903. At that time, Larry Weber and Ivan Abramson were the producers of the show, which ran here at the American Theatre and then was sent on an extended road tour.

BASKETTE GETTING BUSY

Billy Baskette, a member of the Hitland act, playing the Regent Theatre this week, will place in rehearsal next Monday a number two road company of "Profit and Loss," the three-act farce comedy by Dorothy Vaughn which he produced seven weeks ago. The number two company will have George Stoddard as the featured player and is scheduled to open October 20 in South Bend, Indiana. The number one company is now playing one-night stands in Wisconsin.

Baskette is preparing to produce two new farce comedies by Dorothy Vaughn. The first is called "Down in Front" and the second "Stocks and Stockings." Both comedies are in three acts and were produced in stock by Baskette six years ago in Sydney, Australia.

HOPP ARRANGING CONCERTS

Julius Hopp is completing arrangements for the presentation of well-known artists at a series of popular concerts in Madison Square Garden, beginning in October. Arrangements are also being made to include notable musical organizations in the presentations and to permanently affiliate them with the Garden. Large choruses will participate and tickets will be distributed among working people and will be offered to the schools at prices ranging between ten and sixty cents.

WHOLE CAST RE-SIGNED

Charles Dillingham has re-signed the entire cast, including the chorus of "The Night Boat" for another season. The people re-engaged include, Louise Groody, Ada Lewis, Stella Hoban, Ernest Torrence, Wellington Cross, John E. Hazzard, Hansford Wilson, Jack Scannell, Mrs. John Findlay, Lillian Kemble Cooper, Marie Geagan, Betty Hale, the Cansinos and the Six Plot Demonstrators.

COAST REVUE GOING BIG

SAN FRANCISCO, Sept. 11.—The Fanchon and Marco revue, "Satires of 1920," with book by Jean Ilavez, has made a hit and is playing to capacity business here.

The costumes are gorgeous, the girls pretty and shapely and the comedians genuinely funny. Add to this the dancing of Fanchon and Marco themselves, tuneful, lilting music, a beautiful "Gypsy Life" number, and a "Violin Dance" incident, and the offering shapes up with the best.

The revue is in incidents, of which there are fifteen, including the main idea, a burlesque of motion picture work.

The only noticeable fault at the present time seems to be that the revue is a trifle too long and several of the incidents strung out to undue lengths. With pruning and the condensation of several of the scenes and the possible omission of one or two, it is doubtful if its superior can be discovered on the stage today.

Fanchon and Marco are making personal triumphs. The rest of the adequate cast comprises Arthur West, Daisy De Witte, John Sheehan, Al Wohlman, Lucille Harmon, Eva Clark, Hal Lloyd, Gilbert Wells, Muriel Stryker, Mildred and Mayo, Helen Fritsche, and Lloyd and Wells.

SAN JUAN GIVING FAIR

Jules Larvett is booking acts for The American Red Cross Fair to be held during the week of February 5th, at San Juan, Porto Rico, by the city of San Juan, in association with the Red Cross. Juan B. Huyke, attorney for the San Juan Board of Commerce, is in New York supervising arrangements for the fair.

In connection with the last Red Cross Fair, held there last June, Larvett is suing Worth-Blumenthal for \$255 he claims to be due him on the profits of the fair, which they were to share equally. The case is to be tried September 24th.

ACTOR RESCUES BOY

CHICAGO, Ill., Sept. 13.—Vincent Coleman, a member of the cast of "Self Defense," made a daring rescue, saving a boy from drowning in Lake Michigan on Saturday morning. Coleman noticed the boy fall from a raft some distance from shore and immediately swam to his rescue. The boy secured a death grip on the actor's throat and both were in danger when life guards reached them and brought them to shore.

HIS RICHES A DREAM

SAN FRANCISCO, Sept. 10.—Two weeks after their marriage, her husband's tales of being independently wealthy and the son of a wealthy oil magnate proved untrue, according to Gussie Dorothy Howard, an actress, whose marriage to William Wallace Hall, alias Howard was annulled by Judge Bernard Flood. Hall is serving a term in the Preston School of Industry, having been convicted of participation in the robbery of the Bank of Emeryville several months ago, according to his wife.

JOE MARKS

Joe Marks, whose picture appears on the front cover of this week's issue of THE CLIPPER, is featured with Rose Sydell's "London Belles" Company, playing the Columbia Theatre, New York, this week. He is a delineator of the Hebrew comedy character and is said to be the fastest man in burlesque as well as being an excellent dancer, musician, juggler, acrobat and singer. In fact, his all-round ability is well known in this particular field of theatricals.

Marks started his career in 1909 with A. H. Woods' "Girl from Rector's," later appearing with Gordon and Bennett's "Golden Slave" and in "Three Kids from School." Next he was seen in Gus Edwards' "School Days," succeeding Herman Timberg in the principal role. Marks also had his own act in vaudeville, "In a School Playground," in which act Joe Oppenheimer, owner of the "Broadway Belles," saw him and placed him under contract for his show. That was his first engagement in burlesque.

At the end of last season William S. Campbell, owner of the Rose Sydell London Belles Company, purchased his contract for \$3,000, the record price ever paid by one burlesque manager to another for a performer.

VAUDEVILLE AND LEGITIMATE BRANCHES OF EQUITY, AT ODDS

American Artists, Formerly White Rats, Reported Sore Because
A. E. A. Is Organizing Burlesquers—This Rumored As
Real Reason for Fitzpatrick Charges Against Emerson

That the American Artists' Association, the vaudeville branch of the Actors' Equity Association, is at logger-heads with the Equity, as a result of the latter's activities in the organizing of burlesque performers, came to light on Monday of this week, when John Emerson was called before the Four A's upon charges preferred by James Fitzpatrick, head of the American Artists, as he was also of the White Rats. The charges are being used by Mr. Fitzpatrick, it is said, as a pretext to get even with the A. E. A.

Emerson is charged with having misquoted Fitzpatrick during his debate with Wilton Lackaye in the Hotel Astor last Spring. At that time, it is said, Emerson quoted the ex-White Rat's president as having said he believed in drastic methods in dealing with managers, such as "hitting them over the head and dragging them out by the scuff of the neck." Fitzpatrick denies he ever made such an assertion. Emerson, it is said, also denies having mis-quoted the vaudeville organization's executive.

On Monday afternoon, the special meeting of the international body, at which Emerson was to be tried, was adjourned as a result of the Jewish holidays, the three Hebrew actors' unions' delegates, as well as the Choral Alliance delegates, being absent. Another meeting will be called in the near future, unless the row is patched up. Officials of the Equity and the Four A's, it is said, are making an effort to close the affair amicably.

Outside pressure, it is said, has been brought to bear on Fitzpatrick, in an effort to make him withdraw his charges. As a result, he is said to have stated to an Equity official at Monday's meeting that the matter was closed so far as he is concerned. However, John Emerson, acting upon the advice reported to have emanated from an official high in the Equity organization, refuses to let the

matter drop, it is said. His attitude was not always such, though, for it is reported that, during the first week of the month, he was making every effort to quash the charges, even, it is said, having gone so far as to appeal to officials high in the American Federation of Labor. More recently, though, he is said to have decided to press the case, no matter what the attitude of the complainant might be. Emerson has refused to discuss his plans, contenting himself with the statement that Fitzpatrick's charges are childish.

Francis Wilson, president of the Four A's, it is said, looks upon Fitzpatrick's charges as a huge joke, as do other members of the A. E. A. It is said the whole affair narrows down to the fact that Fitzpatrick is sore at the A. E. A. because of the large number of burlesque people who pay dues to that organization, while, by rights, they come under the jurisdiction of the American Artists' Association.

A considerable number of vaudeville people, together with burlesquers, join the Actors' Equity, but it is reported, refuse to be associated with the American Artists. Just why they take this attitude in regards to the former White Rats, is not clear. Some performers who have joined the A. E. A. and who have been transferred to the A. A. A., because they were either vaudeville or burlesque actors, have resigned, it is said, rather than make the change. The Actors' Equity could organize the whole of the vaudeville profession within six months should they be given jurisdiction over that field, was the statement made by one of its officers Monday. It was also stated on Monday that the Hotel Astor, when hired for the debate, was not paid for by the A. E. A., but jointly by Lackaye and Emerson, and inasmuch as no association business was transacted, the affair was purely a private one over which the Four A's has no jurisdiction.

"CINDERELLA" GOES TO PHILLY

"Cinderella on Broadway" is scheduled to open in Philadelphia on Sept. 27 for a run of five weeks. From there, the show will most likely go to Boston. The specialty acts now appearing in the show, which are also appearing with the "Midnight Rounders" on the Century Roof, will go to Philadelphia with the "Cinderella" Show. Some of these will go on the road with the show, but most of them are planning to leave and return to the Century Roof after the Philadelphia engagement is over.

Georgie Price and Purcella Brothers are two of the acts playing the Roof and the Winter Garden.

WANT \$1,000,000 FOR FAIR

CHICAGO, Ill., Sept. 13.—An appropriation of \$1,000,000 for improvements of the Illinois State Fair grounds will be asked of the next session of the Legislature, to meet in January. The proposed improvements include the erection of new buildings and a theatre, also 150 acres of land to be used for a tented city and the parking of automobiles. The Coliseum, where the big circuses and animal displays are held, will also be enlarged considerably.

CHICAGO EQUITY MEETS

CHICAGO, Sept. 11.—About three hundred members of the Actors' Equity Association met here last week to hear of the activities of the organization in New York concerning the closed shop issue, which were related by Frank Gillmore.

Among the other speakers were Arthur Byron, Ralph Morgan, Peggy Wood, Hellen McKellar, Donald Bryan, Ed. Wynn and Griff Barnette.

DALY HAS GOOD PLAY

ATLANTIC CITY, Sept. 10, 1920.—Arnold Daly, in "The Tavern," was opened here this week by George M. Cohan. The authorship of the piece is credited to Corna Gant Dicks.

After one of the most absorbing first acts, delightful in its artistry and breathing the atmosphere of a period of romance where Villon, a vagabond, had his being, the audience awakens to the fact that it has logically built up theories wholly erroneous.

Surprise, wonderment as to what is coming next, and the dissipation of one supposition after another follow like lightning bolts. Tensity of interest becomes laughter in successive waves, and the suspicion grows that the author is laughing at the audience.

"The Tavern" is one of the most ingeniously constructed, high grade performances offered to the public this season. It is a double dose of straight drama and comedy dished up by a cunning hand, and only after reinspection of the program does one appreciate that there is no clue afforded either as to the period of the play or the location. The two acts all occur in a tavern's interior. When Daly enters as the mysterious vagabond, poetic, temperamental, ready of wit and quick at repartee, the atmosphere of two centuries ago is established. Out of the storm also comes another figure—a woman, whose appearance is under exciting circumstances. Then the plot thickens.

How the vagabond's quick mind plays about the stolid, suspicious nature of the tavernkeeper; how he defies efforts to ascertain his identity and with the most delightful acting mocks at the Governor and his family, woos the daughter affianced to another, and lays out a dramatic course of action for others concerned; how in the end he passes out again into the storm with his identity unrevealed, and how the secret of he and the strange woman is only made known just before the final curtain provides an interesting story.

It is remarkable performance in many ways, and Daly is at his best. The finished performer was in evidence in every move. Lightness, sober seriousness, defiance in the face of threats of death, cajolery, gaiety—these moods passed over him as clouds fit before the sun.

Spencer Charters, as the half-witted Willyum was a steady delight. There were times when his co-workers had difficulty in repressing smiles. Elsie Rizer as Violet, the strange woman, was splendid, and in fine control of trying demands upon her abilities.

Dodson Mitchell as the tavernkeeper and Morgan Wallace as the dignified Governor also filled their roles well.

"The Tavern" is one of the best mystery plays ever foisted on theatregoers.

JARDON OUT OF "BREVITIES"

When the "Broadway Brevities," now in Philadelphia, comes into the Winter Garden in a couple of weeks, Dorothy Jardon will not open with it, according to a report that came up from Philadelphia early this week. Her contract, which calls for \$2,500 per week, for ten weeks, is to be bought off, it is said.

The "Brevities" show is being worked over, Georgie White, George Gershwin and others having gone to Philadelphia to do the fixing.

MARY FORREST HAS PLAY

Mary Forrest has just acquired a three act comedy by Grace Livingston Furness, which she is to put into rehearsal shortly and open in November. Engaged for the cast already are Alice Fischer, Florence Huntington, Evelyn Greely, Lionel Hogart, Edward Martyn and John Shanks.

TIMBERG DOUBLING

Herman Timberg is doubling at the Colonial and the Alhambra this week, taking the place of Browne and O'Donnell who were forced to cancel through illness.

MONTREAL HAS NEW MANAGER

MONTREAL, Sept. 9.—Fred Howarth has been appointed manager of His Majesty's

"PRIVATE ROOM" MUSIC GOOD

ATLANTIC CITY, N. J., Sept. 13.—With pleasant music and some snappy lyrics hung around the frame of an old farce played by Taylor Holmes and Walter Jones, "The Girl in the Private Room" got off to what seemed like a very fair start at the Globe Theatre here tonight. "The Third Party," adapted by Edward Clark and adorned with lyrics which are unusually bright, is set to music by Lieut. Gitz Rice. The score is tuneful, pleasing and much the better part of the show.

Two handsome sets have been provided, a plenitude of costumes in rich materials and a cast that leaves titillating memories with one after it is all over and this has the sponsorship of the Shuberts, as evidenced in pretty girls, Beatrice and Marcella Swanson, Harry Connor, Queenie Smith, Fred Hillebrand and Vivian Oakland.

Lieut. Gitz Rice has made a very pretty job of his music, especially in his orchestrations. He makes gentle but charming use of the flutes and oboes, set against the heavier bass strings. Violin choirs give the melodies a softness and fullness that very often is toned to teasing murmurings which do not oppose the conversation occurring on the stage.

Among the musical numbers which seemed to please more than others were "I Love My Art," used much as motif, "Alls Fair in Love and War," "Goodbye, Take Care of Yourself," "Things that Cannot be Explained," "Different Days, Different Ways," "My Old New Jersey Home" and a comedy number entitled "Then Came a Carriage Filled with Flowers." Some of the pieces were set in special stagings and found considerable favor, particularly "My Old New Jersey Home."

POPULAR PRICED IDEA DIES

The popular priced circuit venture in which Gus Hill, Charlie Maynard and a score or more other road managers were interested, has fallen through, it was stated early this week. A lack of houses, coupled with labor conditions and high railroad rates, have resulted in the venture going the way of the International Circuit, organized several years ago by the same managers.

A list of thirty-three houses which were to constitute the circuit was recently made public by Maynard. The purpose of the circuit, it was stated at the time, was to put a backbone into the one night stand business. A list of the houses which were to begin to function as a part of the circuit on Labor Day follows:

The Mayflower Theatre, Providence, R. I.; National Boston; Columbus, Rochester; Colonial, Baltimore; Duquesne, Pittsburgh; probably the Prospect, Cleveland; Jefferson, St. Louis; Grand Opera House, Toronto, and the Imperial and Victoria, Chicago; the Academy, Fall River; New Bedford, New Bedford, Mass.; Strand, Manchester, N. H.; Cummins, Fitchburg, Mass.; Bastable, Syracuse; International, Niagara Falls; Armory, Binghamton, N. Y.; no house as yet for Scranton, Pa.; Majestic, Wilkes-Barre, Pa.; Lyceum, Paterson, N. J.; Grand, Trenton, N. J.; Broadway, Camden, N. J.; Court, Wheeling, W. Va.; Sun, Springfield, Ohio; Empire, Toledo, Ohio; Powers, Grand Rapids; Oliver, South Bend, Ind.; Majestic, Peoria, Ill.; Chatterton, Springfield, Ill.; Grand Opera House, Terre Haute, Ind.; Orpheum, Nashville, Tenn., and the Lyric, Memphis, Tenn.

HONOR KATHRYN OSTERMAN

CLEVELAND, Sept. 13.—Two hundred people from Toledo, Akron and Canton came to Cleveland today to attend Jack Osterman's opening at Keith's Hippodrome. This was in honor of his mother, Kathryn Osterman, who, during her days of stardom, was a big favorite in the Buckeye State and is in Cleveland this week as a guest of her son.

USING DIFFERENT "JEST"

LONDON, Sept. 4.—The version of "The Jest" which is being used here is not the same as the Edward Sheldon version used in New York. The London version was

VAUDEVILLE

GERMAN ACTORS GIVE WARNING TO ENGLAND

WANT TO BE ADMITTED

LONDON, Sept. 12.—The decision of V. A. F. members not to work with artists of ex-enemy origin for a period of three years after the declaration of peace has prompted *Das Programm*, the official organ of the International Artists' Lodge, Berlin, to state as follows:

"V. A. F. artists, in objecting to the admission of German artists into Great Britain are only sawing off the bough of the tree on which they themselves are sitting. We are told that in consequence of the great lack of talent in England managers are turning their variety theatres into picture shows. Do English artists realize to what this will eventually lead?

"We are glad to know that things are not going well with English artists. They are suffering in a similar manner to ourselves, and for the same reason—the aftermath of war. We have just received a letter from London, full of bitter complaints against the increased cost of living, the lack of good apartments, and the terrible quality of the food. Are English artists under the impression that the importation of German acts would make their struggle for engagements even more arduous and increase the difficulties which they have to encounter in order to make both ends meet? The V. A. F. is on a false scent, since it overlooks the fact that by its opposition to German artists it is embittering us against English talent.

"We boldly ask the question: Is it wise on the part of the English to pursue such a Chauvinistic policy, since it is calculated to foster hatred between themselves and their German comrades? Where would the German artists be if they adopted a similar standpoint? Why, we should thereby destroy the most substantial elements of professional existence. Every attempt to progress would be crippled at the start, and we should be hemmed in by a sea of trouble. The action of the V. A. F. is neither fair nor clever; it is, in fact, of such a despicable character that even a brigand would feel ashamed of it.

"When Germany was honorably at war with the English we stood as enemies face to face, but why should we continue so now that war is over? To insist that the war should still be carried on in professional circles is tantamount to robbery with violence. Surely the English artists will some day be anxious to perform in Germany? But why should we have to wait until that happens, since there is something which lies much nearer that we can grasp? Take German-Switzerland, for instance. In the variety programmes of that country German acts seriously outnumber those of British nationality.

"What is to happen to English artists if we in Germany say that we will not work with them? We would like to see the manager here who would close down four or five other acts because of the appearance of one English act.

"So long as the V. A. F. continues to be so arrogant in its strength, the I. A. L. must adopt a similar policy, and the artists' societies to which it is affiliated will do the same. The I. A. L. and its allied associations can bar the English for many years, and this is a point which should be clearly driven home to them. Should we decide on such a drastic step, German and English performers would be faced with an everlasting war! Such a state of affairs would be horrible to contemplate. It would lead to increased bitterness, and eternal animosity. How much happier it would be, however, if only someone could be persuaded to bring about a restoration of international artistry. We know very

well that during the war, newspapers, carriers of the public mind, competed with each other in an endeavor to denounce the German as low-down and horrible fighters. A great deal of the present misunderstanding is no doubt due to these evil-minded calumnies.

"If German artists were permitted to visit England they would show themselves publicly in the theatres, and, through the medium of their talent, would succeed in cheering the public up. The British people would then see for themselves that the Germans are not the Huns they imagined them to be, but rather nice, well-mannered, industrious, friendly, and obliging people, just the same as the English are. German artists would then have an opportunity to spread a propaganda which would be to everybody's advantage, and bring us all back to where we previously stood.

"The barrier which the English have erected cannot stand for ever. It must fall sooner or later. What is the use of stemming a stream that may be of advantage to both parties? It is possible that the English objection to German artists may continue for another year or so, but after that it is bound to fail. For long years we have been faced with bitter enmity and hate, and during that time tremendous sums of money have been lost, and which can never be replaced. What other alternative can there be but the film, since the English theatres are denied us? It must not be forgotten that during the past two years British artists have also been barred by Germany. It is far from pleasant for cultured and amicably-minded men to behold the unsociable methods of the English. Surely, somewhere in their midst will be found a sensible, socially-inclined and economically-minded artist who will have the courage to tell them of their unbounded foolishness."

NEW ACTS

Ballard McDonald and Louis Silver are writing the words and music for the new act that Leon Errol will stage with Harry Miller and a company of twelve. The act originally was to be a four people revue, but it has subsequently been enlarged. A brother of John Steele will make his professional debut in the piece.

"Phantom Hands," a novelty in mysterious musical acts will open on the Keith big time in about three weeks.

Over \$5,000 has already been spent on the production, which, it is promised, will be a departure in illusion effectiveness.

Horace Goldin, the magician, did the staging and the route has been arranged by Bill Lykens.

"Sole-Mates," a new act featuring Jack Allan and a cast of nine people and produced by Marty Brooks, opens Sept. 27th at the Palace, Staten Island.

Olive DeCoveny, late of Mme. Doree's "Operalogue" opened in a singing single at Loew's Boston on the 13th.

"Dr. Joyce's Sanitarium," a revised version of "Ward 22," with an entirely new cast, opens at the American on September 27th for a tour of the Loew time.

KELLY SIGNS FOR SUNDAY NIGHTS

Walter Kelly, the "Virginia Judge," has signed a contract with the Shuberts, by the terms of which he is to appear in Shubert Sunday night concerts for a period of twenty weeks. He is to play three houses a night, receiving for the work a sum said to be in excess of his usual vaudeville salary for a full week. His work will be confined to New York City.

JEFFERSON MANAGER CHANGES

J. W. Lyons has been appointed house manager of the Jefferson Theatre, which opened last week as a Keith house.

KEITH-MOSS BUSINESS GOOD

FIRST WEEK RECEIPTS

Business at the Moss houses, which booked Keith Vaudeville, in addition to pictures, for the first time last week, was uniformly good, and at some of the houses ran above expectations.

Labor Day gave an initial boost at the Hamilton, to the tune of \$4,000 and at the Jefferson the same. The receipts for the day at the Regent were \$2,150 and at the Flatbush \$2,249.

On the week, exclusive of Sunday, the Jefferson did around \$15,000, the Hamilton \$14,000, the Regent \$9,000 and the Flatbush near the \$10,000 mark.

MADISON WRITES GOOD REVUE

SAN FRANCISCO, Sept. 10.—James Madison, the New York vaudeville writer, has written a new revue, "How's Your Liver?" which was presented here recently at the Casino, under the direction of Will King.

The plot concerns four companions, who seek rest at a sanitarium, where the resourceful proprietress labels her attractive nurses with names of different illnesses. The patients pick their disease, after they go to the place.

Will King and Lew Dunbar get a lot of fun out of the situation. There is a large cast including Reece Gardener, Will Hayes, Jack Wise, Roy Collins, Cecil Starr, Nellie Chick, Alice Morris.

LONDON LIKES HOFFMAN SKETCH

LONDON, Sept. 10.—Harry Green, in "The Cherry Tree," the sketch by Aaron Hoffman, has been well received here by both press and public.

Green, in the role of George Washington Cohen, gave a delightful conception which is certain to appeal to English audiences.

Walter Allen, Dorothy Chestou, Denis Auburn and J. Neville support Green capably.

COMPLAINS OF FLO LEWIS

DAVENPORT, Ia., Sept. 12.—Johnny Black stated here to-day that he has presented a complaint to V. M. P. A. against Flo Lewis calling her colored maid "Dardanella," as Mrs. Black is working under that name in his act and has been doing so since the song Dardanella became popular.

Black wired Miss Lewis before he notified the V. M. P. A., but she took no action, he states.

"HAPPY" BENWAY RECOVERED

TOLEDO, Sept. 13.—"Happy" Benway, comedian with the Seven Honey Boys, recently operated upon at St. Vincent's Hospital for a growth on his leg, has fully recovered.

JOHN SINOPOLOU BACK

OKLAHOMA CITY, Okla., Sept. 8.—John Sinopoulou, manager of the Lyric and Overholster theatres in this city, returned last week after a year's absence, during which he visited his boyhood home in Greece.

BEN WELCH DOING ACT

Ben Welch, who is rehearsing in Arthur Hammerstein's new show "Jimmie," will play a few weeks in vaudeville, through special permission from Hammerstein.

DOUBLING BROADWAY HOUSES

Mehlinger and Meyer are doubling the Riverside and Palace Theatres this week.

REPORT EVA TANGUAY MARRIED

Eva Tanguay is reported to have married Rosee Ails in New Jersey about a month ago. Rumors that the cyclonic comedienne had once more entered the state of matrimony have been current along the Rialto for some weeks and were strengthened by the fact that Ails and Miss Tanguay were seen together at the Miske-Dempsey fight at Benton Harbor on Labor Day. In her apartment at No. 305 West Seventy-second street, Miss Tanguay refused to discuss the incident. Employees of the apartment house, however, know her as Mrs. Ails, it is said.

Ails closed an engagement in Akron last Saturday and is now on his way to New York. Miss Tanguay recently returned from Los Angeles, where she purchased the home of Jack Pickford and Olive Thomas, after the film stars left for Europe on what proved to be a tragic "second honeymoon." Miss Tanguay's first husband was Johnny Ford, and they sued each other for divorce after the bride had said that marriage was a joke.

ORPHEUM EARNS \$1.89

For the six months ending June 30, the profit of the Orpheum Circuit, after charges and Federal taxes, shows \$1,316,520, equal, after allowance for preferred dividends, to \$1.89 a share. Surplus, after dividends and Federal taxes, totaled \$493,647, the gross income amounting to \$7,244,383, with the net, after expenses and depreciation have been allowed for, \$1,566,520.

CLAIMS LINES IN SONG

Bessie Browning has complained to the N. V. A. that Hermine Shone is using, in a Japanese song, four lines that belong to her, as follows:

"Melican man he got some wife,

Melican wife she swell,

Then Chinee girl ketchum Chinee man,

Melican he go to hell."

BECK BUILDING \$250,000 HOME

Martin Beck, head of the Orpheum Theatrical Circuit, will build a five-story dwelling, 25 x 80, on East 67th street, near Park avenue, from plans by Harry Allan Jacobs, architect, to cost \$250,000.

"BUZZIN' AROUND" GOT PRIORITY

Two big acts were to have played the City the last half of last week, "The Russian Isba" and Will Morrisey's "Buzzin' Around." On Wednesday, it was decided that only one could play and, as Morrisey's act was booked first, the Isba was switched to the Audubon.

WANTS HER NAME REMOVED

Helen Aubrey has again filed a protest with the N. V. A. against George M. Scott, who continues to use her name in connection with the billing, although she is no longer with the act.

JACK DEMARCO COMPLAINS

Jack Demarco has lodged a complaint with the N. V. A. against Delmar and Kolb, claiming they are using the same style of swinging bench and that the scenery is similar.

NAZZARO GETS 100 WEEKS

Nat Nazzaro, and Buck and Bubbles, have been routed, beginning October 1, for a period of one hundred weeks over the Keith time.

SHERLOCK SISTERS BOOKED

Sherlock Sisters and Clinton who played a 14 months engagement in England and were offered a six months contract at the Wintergarten in Berlin at a considerable advance in salary which they refused, returned to America on the Noordam recently.

The act has been routed over the Keith time by Max Hart.

VAUDEVILLE

PALACE

The first half of the bill was very good this week, starting off with Oakes and Delour, badly placed, but making a hit in the spot nevertheless. The girl is the embodiment of grace and poetry of motion; the man is graceful, a good dancer and made a hit with the Russian steps, which he does with apparent ease. The first costume, of fluffy material that looked like net and trimmed with vari-colored ribbons, was neat and effective and the last gown, of cerise with bodice of silver, a good flash. The girl is slender but shapely and has very graceful hands, which she knows how to use. A neck spin, with volplane effect, was one of the best seen, the curtain descending and, upon its re-rise, the two being seen whirling and pivoting and finishing with a pivot by the man, with the girl in a horizontal position on his shoulder. It was very effective and the act would have gone even bigger than they did, were it placed more to advantage.

The La Grohs is an exceptional acrobatic and contortion act, due mainly to the extreme limberness of the tall male member. The act has been reviewed before and went over much better than the average in the second position.

Winston's Water Lions and Diving Nymphs is the best act of its kind ever seen by the writer, holding the rapt attention of the audience from first to last with the clever dives and aquatic feats of the two girls and the exceptionally well trained seals which duplicate every feat the girls perform.

Lew Dockstader had rather a time getting them started, but when he did, he landed. Considerable of the intervening dialogue between the punches could be eliminated, which would speed up the act some. Too much time is taken up between laughs and, as the talk is all about politics, the comedian loses the sustained, intensive interest he might otherwise obtain. Took several bows to good hands.

Henry Santrey and Band did essentially the same act as when last seen at this house and were as big a hit as they were the first time. After several encores, a "Blues" number about a certain famous thoroughfare of New York was used to close, getting a good hand. It is a strong closing act for the first half.

George McFarland sang a number of songs in full rounded baritone and made a decided hit. He enored with "The Wreck of the Saint Pierre," set to music and done in Canuck dialect. The first part of his act was marred by the constant experimenting of the operator at spot placement for the next act.

George Jessel's Revue, "Troubles of 1920," reviewed by the writer for the second time, still gives the impression that there is much extraneous material that could stand elision, the act running a few minutes short of an hour, which is too long. The whole number, with the incorporated songs of bygone days, did not get a ripple, and, at the finish of the dance, hardly got by. This could be taken out bodily with no harm. Followed, as it was, by Jessel's songs, the monotony was increased, especially as the verses were sung, when the choruses, if they must be sung, would be sufficient. Some of the other numbers are used two and two and could be cut to one and one.

The sad finish is still in, when the direct climax should come immediately after the costumes are removed from the girls, and that whale of a line about the combination suits. A short fast jazz number would be much better. The only bright spot in the whole thing was the work of Earl Gates and Marie, who are scintillating.

Mehlinger and Meyers sang past and present song successes, George Meyer's hits getting hands. Act went over well in a hard spot.

The Nightons closed with poses of marble statuary. They seemed nervous, their moving being decidedly apparent. H. W. M.

SHOW REVIEWS

(Continued on Page 10)

COLONIAL

Through an experience of many years, never have we seen a bill in which so many acts stopped the show, swamped them in a sea of laughter and then knocked them cold for the count. This show of ten acts, two over the usual number, for Fall Festival week, were all good and it would be next to impossible to pick out the biggest hit.

Starting with the Ramsdells and Deyo in a clever and picturesque dancing act, with changes of costume which were effective, the burnt orange and jet being particularly striking, a succession of dances were put over in fine style.

Bigelow and Clinton, with published songs, were a decided hit. They put their numbers over well, but should take out the line "trafshicks."

Mary Marble and Company, in the Maude Fulton sketch "My Home Town" registered well. The girl assisting is quite pretty from the front and the types are well chosen.

Herman Timberg filled the place of Browne and O'Donnell, who were out on account of sickness. He worked fast and snappy and actually stopped the show twice, being forced to make a speech after the lights were up for the next act.

Pearl Regay and her Jazz Band proved a fine closing act for the first half. Miss Regay may have nothing on Galli Curci as a vocalist, but we doubt if any other artist has much on Miss Regay in her style of acrobatic and contortionistic dancing. The back bend to the floor is exceptional. She finished very strong, taking many bows, and was deserving of them.

Following "Topics of the Day," in which were screened such pleasant thoughts as "swapping an appendix for gall-stones," the screen pictures proving the only jarring note in an otherwise perfect bill, the sign displayed Yvette Rugel. The introduction was played several times, when the piano was moved off and Billy Arlington was put on, deputizing for Giuran and Marguerite, who were out of the bill.

Arlington "mopped" up. The act has been reviewed recently, but we might add that the girl should learn the correct pronunciation of *Cavalleria Rusticana*.

Morris and Campbell were next and had them in hysterics. The beautiful tones and clever singing of Miss Campbell was a welcome relief and a breathing spell. The act finished a riot in every sense of the word.

Ben Welch, who has lately returned from England, went right on and didn't drop them for a minute from where the preceding act had left them, slamming across at least three or four laughs a minute. We lost count. He received applause in bunches and after an encore, which was forced, owing to the staccato impact of many hands, had to come back and make a speech. He announced Miss Rugel and then did a very funny burlesque of Kipling's "Gunga Din."

Yvette Rugel was the biggest legitimate hit ever seen by this reviewer for a single vocalist, either here or abroad. We started to count encores but stopped. The insistent applause continued long after Johnny Dooley came on, did one of his famous falls and smashed a perfectly good straw hat.

Miss Rugel has a well-trained voice that it at once pleasing, melodious, magnetic and mellow. She has splendid technic, flexibility of control, placement, range, method, nimbleness of approach and attack, flawless style, clear enunciation, concise diction, dramatic appeal, a beautiful crescendo and diminuendo, a smile radiating personality, and, if there were anything further we could think of to say, we would say it.

H. W. M.

ROYAL

Including "Yank," the talking canine, which opened the show, the bill this week was unique in that it offered five singles, Ben Bernie being an added starter owing to the cancellation of Brown and O'Donnell because of illness. Before "Yank" had finished giving an idea of how to beg, giggle and cry in dog language, the house was filled to capacity.

Arthur Whitelaw did not appear flustered or out of place because he was Irish and his Gaelic yarns went over to a number of laughs. He also offered a few song-sayings in which he used a number of choruses dealing with current events.

Emma Francis and Harold Kennedy have a song and dance turn in which the songs were mildly received but the dances drew emphatic applause. In a "sissy" song which was meant to be funny, Kennedy only got one good laugh and a ripple of applause. He did not fare much better in a drunk song. The best hand was received when he did an inebriate dance following the number. He is an exceptionally good eccentric dancer and would probably go better if he did more of the same stuff. His partner is a likable little girl and also a graceful dancer.

Patricola easily scored the hit of the first half. This young woman is an exceptionally clever entertainer and has a charming personality. She has a resonant and sweet voice and her rendering of several published numbers was heartily applauded.

"Indoor Sports," a comedy by Harlan Thompson and Hugh Herbert, went over to a number of laughs. The piece concerns the efforts of a young man to evade the advances of a young lady, while, in an adjoining apartment another young woman, at the same time, is doing her best to stall off the attentions of another chap.

Ben Bernie opened the second half and had them laughing from start to finish. His monologue deals mainly with young women whom he has encountered. He unblushingly says that there are two kinds of girls, the good ones—and the ones he knows. He is also a good violinist.

Bessie Rempel offered a skit called "His Day Off," in which she has a male partner billed as "Him." "Him" cannot be termed an assistant, as he fully equalled Miss Rempel in the production of laughs. Both members of the team, throughout the act, are seated in a rowboat, the drop depicting a bay. The ensuing comedy results from the fact that he desires to fish, but every time he gets a nibble, the girl rocks the boat.

Belle Baker was the headliner and conducted herself as a headliner should. She appeared in a shimmering silver gown, fringed with green. Her introductory song was a published number. A comedy song followed and scored heavily. After a number in Italian dialect, she put over several more popular numbers.

DAmour and Douglas in a series of equilibristic feats, brought the performance to a close and went off to a fairly good hand.

J. Mc.

STAN STANLEY RECOVERING

Chicago, Ill., Sept. 13.—Stan Stanley, who was stricken, while playing this city, with empyema, was operated upon last week and is reported to have made such a rapid recovery that he is expected to leave the hospital this week.

N. V. A. OPENING IN CHICAGO

CHICAGO, Ill., Sept. 13.—Arrangements have been closed for an N. V. A. set of club rooms, which will be located in the State Lake Theatre building. It has long been a rumor, but now actually becomes a reality.

RIVERSIDE

The electric signs which reveal the names of the various acts are on a vacation this week and James Morton is announcing the turns as they come on. The darkness of the signs and one or two typographical errors in the programme added to a shortage in the comedy section of the bill made James' engagement a pleasant one.

The Equilli Brothers, in a well put-on acrobatic act opened the Monday matinee show. Few saw the clever stunts of the Equilli Brothers, for a big portion of the audience late in arrival missed not only all of the opening act but a good part of the second one as well.

Kelly and Pollock, in their vaudeville past and present offering, did well in the difficult spot. The opening portion of their act, due to the late arrivals, was almost completely lost, but the finish went over to two or three bows.

Paul Morton and Naomi Glass have a new opening, a clever song, called "Feather Your Nest," and the rendition of this gave promise of a new act. When they made their exit, however, the slide flashed the old announcement of the 1920 marriage act which has been seen innumerable times. Even the lettering of the slide has worn out by constant usage. Morton and Miss Glass are performers of much ability and a new act is badly needed. In spite of the old act, by sheer ability they went over to an applause hit.

Artie Mehlinger and George Moyer, doubling at the Palace, were moved up into the first half and scored strongly. A number of new songs were introduced, in addition to some of the better known melodies.

A comic novelty number called "Who Watches the Watchman's Wife?" is a lyric which verges on the blue order and in less capable hands than Mehlinger's might be objectionable. He, however, got a big laugh with it.

Billy Arlington and his clever assistants were the comedy hit of the bill in his "Mistakes Will Happen." The title has no relation to the act, which is a number of burlesque bits thrown together with the idea of provoking laughter. They succeed immensely. Arlington is genuinely funny and his comedy, although of the hokum order, hit the bullseye with amazing regularity.

After "Topics of the Day" in the second half, Fallon and Shirley, young man and woman, both in need of better material, did fairly well. They are a pleasing looking young couple and have ability. This with a better act would carry them far. Fallon does a good imitation of Bert Fitzgibbon, and Miss Shirley dances well. Her "singing waitress" song, done by Jack Norworth, could well be eliminated and some other number introduced in its place. Her rendition of it suffers when compared with that of Norworth's.

Hermine Shone, assisted by Billy Rhodes and company, has a delightful little playlet in "The New Moon" by Edgar Allen Woolf. Its story, while light, is pleasing and well told. It deals with the love of a young Irish maid for a youth, pleasing to look upon but without wealth or family. She is betrothed to the rich landowner who owns her grandparents' home and to save this she is prepared to go through with the loveless marriage. A moonlight meeting with the youthful admirer drives all thoughts of her coming marriage from her mind and she decides to end it. The discovery of the fact that the boy is the owner of the home furnishes a happy ending. Miss Shone gives a fine performance as the young miss and Billy Rhodes was good as her successful admirer. Rhodes has a good voice and sings well.

Grace Nelson, on next to closing, scored a decided hit. She was in fine voice and rendered a programme of classical and semi-popular numbers.

Lorimer Hudson and Company closed. W. V.

VAUDEVILLE

SHOW REVIEWS

(Continued from Page 9)

JEFFERSON

In opening the show, Alfred Naess, assisted by the Misses Ligrid and Collins, offers a novelty ice skating act which proves to be an ideal number for this spot. Not since the days of Charlotte, at the Hippodrome, has there been such a clever routine of ice skating stunts offered. Naess is a thorough master of his art, as are his two assistants. In addition to being unique, a large portion of the routine proves very sensational, as well as interesting. This act scored a good hand and well deserved it.

Mae and Rose Wilton held a second spot to the tune of a good sized hit. These two clever and youthful performers are possessed of genuine ability as entertainers. Their routine has been well chosen and pleases from start to finish. The piano and violin bit could be cut somewhat without injuring the entertainment value of the act. The two sisters were called back for two encores and brought their mother on the stage to share in the applause. The curtain speech is stereotyped and could well be replaced by one not quite so popular with other acts.

Harry Holman and Company, in his new comedy "Hard Boiled Hampton," by Billy Miller and Stephen C. Champlin, has a good offering. Holman is a clever character comedian, anything but hard-boiled, while the young lady who plays the part of his daughter-in-law gives some capable support.

Robert Emmett Keane bills himself as a Broadway comedian, yet the only part of his offering that might be associated with the big street is a rather antiquated prohibition joke. Although possessed of a pleasing personality, Keane falls short as an actor, in so far as delivery is concerned. A correspondent course might help to some extent. Another thing that Keane should remember is that the war is over so far as the theatre-going public is concerned, except, perhaps, for the payment of a war tax on their tickets. Soldier jokes, stories and poems, are just about two years out of place.

John Giuran and "La Petite" Marguerite present a dance offering which is really unique, as it is filled with clever and sensational steps. Their Apache, danced to the music of Offenbach, is perhaps the best interpretation of Montmartre stepping to be seen outside the city of Paris. Each step is possessed of grace and charm.

Following intermission Ruth Roye scored one of the biggest hits of the evening with her nut antics and songs. This young lady knows a thing or two about putting her material over in such a manner as to leave the audience crying for more. She was obliged to take several encores and finally wound up by making a short curtain speech, in which she wished the Yiddish portion of the audience a Happy New Year, at which the whole house, with the exception of the reviewer, rose to their feet and applauded.

Pat Rooney and Marion Bent offered their musical revue "Rings of Smoke," which scored from the very start.

The Van Cellos closed the bill with a well presented routine of pedal stunts, which held the audience in their seats until the final curtain. E. H.

UNITY GETS ANOTHER HOUSE

CHICAGO, Ill., Sept. 13.—The Unity Vaudeville Agency has secured the bookings of the Oak Theatre and are offering four acts of vaudeville on Saturday and six on Sunday, in conjunction with feature motion pictures. The Oak was one of the first William Morris vaudeville houses in Chicago. It recently has been operating as a straight motion picture house, but since it changed management has returned to vaudeville.

BROADWAY

Prevost and Goulet opened the bill with a vaudeville melange which entailed various acrobatic and juggling feats. They have a good opening turn, but were handicapped by their position and did not get the applause their act merited.

Harry Masters and Jack Kraft are two versatile dancers, but, for the first half of their act, they encountered rather rough sledding. Their opening song and dance scarcely won a ripple of applause and several gags fell flat. However, they kept plugging away and, before the conclusion of their second bit the audience had warmed up to them. For this, the team offered their version of the dance man of a former generation. They followed with an idea of the jazz craze of the present day.

To complete the cycle, they gave an impression of how the dance man of thirty years from now will appear. In this number, each chap carried a knitting bag. Their comedy also started to take effect and some fast steps for a close tended to nullify the poor start.

"Extra Dry," is a mediocre musical revue which might be termed good and bad in spots. The opening is apparently meant to be novel, but drags slightly. The setting represents the interior of a museum. A school master and a class of girls from a seminary come there to hear a lecture on Egypt. The comedy is derived from the fact that the custodian discovers a bottle of liquor hidden in a sepulchre of one of the mummies. He takes a nip and pictures the mummies as coming to life. The head of the seminary is a prudish and puritanical person, but, after she is induced to take a nip of the liquor, she quickly changes into a vivacious and playful old thing. Gertrude Mudge, in this part, did exceptionally well as an embezzler and got the best hand of the act.

Jack Fairbanks portrayed the custodian of the museum. Most of his comedy got over to laughs. In a song, however, he would have flopped had it not been for the use of some risque material. As a whole, the singing throughout the piece is rather weak. The chorus appeared to advantage in several dance numbers.

Dolly Kay is well suited to coon shouting and the fact that the sounding acoustics at the theatre are not all that they should be, did not seem to phase her in the least. Her voice carried all over the house and her syncopating seemed to be appreciated by those who like that style of singing. All of her numbers were well applauded and she was recalled for an encore.

James B. Donovan and Marie Lee romped home with first honors as far as applause was concerned and were the outstanding hit of the show. Despite the fact that several slips were made and on two occasions Donovan repeated gags, the personality, as well as the ability of the team, won plaudits that were well merited.

A "Trip to Hitland," which serves as a vehicle for ten song writers, has been reviewed here before. It went over to an emphatic hit. The songs used are the same as when the act was last seen by the writer. As that was a few months ago, it seems that by this time, one of the ten should have jingled out a new melody. J. Mc.

STORM FLOODS THEATRE

CHICAGO, Ill., Sept. 13.—Part of the damage caused by the heavy storms of the past week was recorded in the Palace Music Hall, where 1.69 inches of water flooded the orchestra pit while the show was in progress. The musicians remained in their places and hardly any one in the audience was aware of the water rapidly filling the orchestra pit and dressing rooms.

VAUDEVILLE NEWS

(Continued from Page 8)

EDGAR DUDLEY OUT

Edgar Dudley, the booking agent, has no office in which to book. Until recently he shared offices with a firm of lawyers and several others on the sixteenth floor of the Candler Building, 220 West Forty-second Street. But now "Edgar Dudley, Inc." no longer greets the eye of the visitor who was wont to tarry in front of the glass door of the booking agent's erstwhile office. For Dudley no longer figures among the building's tenantry, which is also indicated by the directory in the entrance hall.

And the principal reason why he is no longer a tenant in the Candler Building is because its owners refuse to harbor booking agents within its fireproof precincts, all of which the young booking Sir Galahad from the Middle West knew when he moved into the building several months ago from the Strand Theatre Building. But he figured that, by calling himself "manager," the cleaners, painters and last, but not least, landlord, would overlook his booking demesne and thus he could quietly get away with it.

But the building powers that be got wise all too soon, with the result that "Edgar Dudley, Inc." but more particularly Edgar Dudley in the flesh, was rudely disturbed and ousted from his heavenly booking perch.

However, lest it be inferred that he has no booking abode, callers who inquire for him at his erstwhile office are informed that his new address is 519 West End Avenue, where he may or may not be combining business with the pursuit of domestic happiness.

AGENTS AFTER JACK JOHNSON

CHICAGO, Ill., Sept. 13.—Chicago agents have been making frequent trips to Joliet in an effort to secure the signature of Jack Johnson to a theatrical contract. Burlesque companies are also after his services and it is rumored that when Judge Carpenter returns from his vacation next week the black pugilist will be given his freedom and will immediately enter theatricals before again putting on the padded mits. Johnson is considered one of the greatest cards for burlesque in the fighting world. His prestige is said to be stronger than that of the champion, Jack Dempsey.

LOEW'S THEATRE HELD UP

Loew's Theatre, at Third avenue near 156th street, was held up by two men on Sunday night and \$1,400, the day's receipts, were taken from Charles J. Coleman, the manager. He had just put the money in the safe and was making up his report when two young men entered and ordered hands up. Edward Lieberman, the assistant manager, and his fifteen-year-old son, Leo, who were also in the office complied, but Coleman tried to resist. At the point of their revolvers, however, he finally opened the safe and they escaped with the money.

MIDGET WASN'T A MINOR

William Ebs, midget, had just finished his turn at Proctor's Fifty-eighth Street last Wednesday night when a man stepped up to Frank Doran, assistant manager of the theatre, and said he was from the Gerry Society. He told Doran there was a minor, under sixteen years, working on the bill. When Doran saw the credentials of the stranger were O. K., he smiled and led him back stage. There he pointed out Ebs, saying, "He's little, but he's older than I am."

GIRLS FORM NEW ACT

CHICAGO, Ill., Sept. 13.—Mabel Bourke and Helen Sears have teamed and will shortly offer a new singing, dancing and talking act to these parts.

N. V. A. TEAM LOSES

The Bay Ridge Athletic Club defeated the N. V. A. ball team September 4th by a score of 8 to 1. Sammy Smith the pitcher was obliged to step out of the game in the third inning, due to a torn ligament, an injury sustained in a recent game.

The score follows:

	AB.	R.	H.	E.
Freer, 3b.....	4	2	2	0
T. Tyurs, lf.....	4	0	2	0
H. Tyurs, rf.....	4	0	1	0
Byrne, 2b.....	4	1	2	0
Munson, cf.....	4	2	3	0
Lupfier, p.....	4	0	2	0
Salamack, 1b.....	4	0	1	0
Moutton, ss.....	4	1	1	0
Langhost c.....	4	1	1	0
	—	—	—	—
	36	7	6	0
N. V. A.	AB.	R.	H.	E.
Roth, ss.....	4	0	0	0
Packard, cf.....	4	0	1	1
Harvey, rf.....	4	1	1	0
Lynch, 3b.....	3	0	0	0
Mack, 2b.....	4	0	0	0
Smith, p.....	1	0	0	0
Dobbins, p.....	2	0	1	0
Brody, p.....	2	0	1	0
Schenck, 1b.....	1	0	0	0
Kennick, lf.....	3	0	1	0
Van, c.....	1	0	1	0
Clarke, c.....	2	0	0	0
	—	—	—	—
	29	1	5	2

SCORE BY INNINGS

	1	2	3	4	5	6	7	8	9
N. V. A.	0	0	0	0	0	0	0	1	1
Bay Ridge....	0	2	1	4	0	1	0	x	8
Two-base hit—Byrne, Munson, Salamack.									
Tyrus, Brody, Three-base hit—Mounton.									
Sacrifice hit—T. Tyrus, Schenck, Lynch.									
Struck out by Lupfier, 6; by Smith, 1; by Brody, 5. Base on balls—Brody, 1; Lupfier.									
1. Innings pitched by pitcher—Smith, 3; Dobbins, 4; Brody, 4½. Hits off Smith, 7; Dobbins, 4; Brody, 5. Wild pitch—Brody.									
Umpire—MacMahon. Time of game, 1 hr. 45 min. Attendance, 7,000. Scorekeeper—Al Grossman.									

FOX PLAYING BIG TIME ACTS

Quite a number of big time acts which, in the past, have been seen mostly on the Keith time, have been signed for the Fox circuit.

Some that have gone over are: "Buzzin' Around," McKay and Ardine, Dooley and Sales, Janet Adair, Walter Kelly, Klein Brothers, Dale and Burch, Harry Hines, Orth and Cody, Moran and Wiser, Vardon and Perry, Eddie and Edith Adair, White and Clayton, Russian Isba Troupe, Wright and Deitrich, and Clayton and Lennie.

SHOW PRODUCING ACT

LONG BEACH, Cal., Sept. 10.—Ted Shaws is producing a new act to be called "The Bacchus Ballet," and taken from "The Mysteries of Dionysius," in Massey's "Bacchus." The act opens here on Monday the 13th, and will then go East under the direction of Charles Bornhaupt.

LEAVES FRISCO ORPHEUM

SAN FRANCISCO, Sept. 11.—Lloyd Campbell has succeeded Carroll Johnson as treasurer of the Orpheum. Johnson has gone to Los Angeles on a vacation prior to assuming his new duties as manager of the Sacramento and Fresno Orpheum shows, which opened September 9th.

OPEN IN AUSTRALIA

"The Little Production In One," the vaudeville act presented by Bill Bailey, Lynn Cowan and Estelle Davis, has opened in Melbourne, Australia, for the first time, and scored a hit. The act is to tour the entire circuit of McIntosh theatres, heading all bills.

WORKED IN STREET CLOTHES

MONTREAL, Sept. 8.—All the acts at Loew's Theatre were presented at that house early this week with the members in street dress, due to the fact that a baggage car containing all their wardrobe and scenery did not reach this city.

VAUDEVILLE

CITY

(Last Half)

George W. Moore, who opened the show, is a juggler of no mean ability. In addition to his juggling feats his act comprises a lot of comedy chatter which went over for laughs through the manner of presentation. It is a good opening number.

Pappino and Perry, two men, are musical artists with an offering that put the auditors in good spirits. One of them is a good violinist who also plays the mandolin effectively. His partner succeeded in oozing a great deal of jazz out of an accordion. Their numbers ranged from classical to syncopation, the latter sending them off to a hearty hand.

Eddie and Edith Adair presented a skit entitled "The Boot Shop." It is well done and has a number of good lines. The scene depicted is the interior of a boot shop, Eddie being a rather dapper and pleasant salesman of footgear and his partner a prospective purchaser. After numerous attempts to fit the girl, it develops that they are both from the same town. The setting was very effective, while enough styles of shoes were exhibited by the salesman to outfit a regiment. As he exhibited each different style, the salesman had some appropriate quip, which kept the laughs going.

Senna and Weber went well, their turn containing comedy, dances and songs. The male member of the team got his comedy over well and some laughs were occasioned by his reading of a letter in Italian dialect. The man, in an impression of a rube with a cork leg, produced a number of laughs, especially when he started to dance. The girl also worked well in this bit, but a "tough" bit seemed to detract from the turn as a whole.

"Buzzin' Round," the condensed version of the Will Morrissey musical piece which had a short run at the Casino Theatre, pleased and scored the hit of the bill. Jack Norton, with his comic antics and sayings, struck the fancy of the audience, while the singing of Rhoda Nichols also won approbation. The little blonde-haired Miss who danced on her toes scored the individual hit of the act, her work being clever and artistic. A burlesque on "The Son Daughter," and one on Theda Bara were two bits that went well. The chorus of the piece, however, does not rank with the majority of ones used in other vaudeville pieces of the same style.

Joe Weston and Grace Eline have a "nut" act which came in for its quota of plaudits. Weston is the "nut" and is of the "nuttiest" variety. However, he has the faculty of being able to put over his foolishness with telling effect. The girl is a good foil, while the team also sings and dances well.

Hap Hazard closed the show with some daring feats on the wire. His ability to balance himself in mid-air was appreciated and he went off to a good hand.

J. Mc.

PROCTOR'S 5TH AVE.

(Last Half)

The Clinton Sisters opened the show with a dancing specialty deserving of a feature spot. Both are excellent interpreters of the terpsichorean art. The several changes of scenery are colorful, and appropriate. The animated interludes are a novelty. This act is one of the classiest offerings that has played this house in many a day. It scored a hit.

Himber and Patterson were also billed in a bad spot, inasmuch as the preceding act closed with an Oriental dance and this act opened with a similar number. Both Himber and Paterson are excellent performers. They scored a good hand and took an encore.

Grace Huff and Company presented their domestic difficulties sketch to a small-sized hit. Miss Huff is a clever character actress and her supporting cast, good.

Howard and Sadler joked and sang themselves into a big hand. These two girls have voices admirably suited for duo work. Their rag numbers are exceptionally good. To top this off, they have a clever routine of patter which keeps the audience in the best possible humor.

Senator Murphy strutted on the stage and delivered his eloquent address which touches on everything topical from Ponzi to the Presidential campaign.

McCormick and Irving, with a routine of cross-fire and song, had little difficulty in pleasing. Both are possessed of good voices and pleasing personalities.

The Liberty Girls, who look for all the world like a bunch of Sinn Fein propagandists, offer a musical routine which scored. There are nine girls and each is a finished instrumentalist. This act, however, should have been billed for the first spot.

Herbert Ashley and Ray Dietrich brought home the bacon in next to closing. Ashley is one of the cleverest Yiddish comedians on the variety stage today, while Dietrich proves an admirable foil. The latter, however, should study vocal technique.

Frankie Wilson held them in their seats in closing the show, with her novelty posing act.

E. H.

SHOW REVIEWS

PROCTOR'S 58th ST.

(Last Half)

Jimmy and Myrtle Dunedin have an exceptionally good opening act. The girl appears before a drop in one and sings a syncopated number. She is pretty and has personality, and her voice is suited to this form of singing. Instead of the turn being of song and dance, however, as might be expected, the rise of the curtain shows it to be a bicycle turn. Jimmy does most of the pedaling and his riding won a good hand. The girl, in fleshings, presented a picture not hard to look at.

Fred and Elsie Burke open with a flirtation bit that is a little different from others. Instead of picking up a handkerchief dropped by his partner, he picks up a purse, which he hides under his coat. He soon drops it, however, when he learns that it is the temporary home of a baby rattle snake. The ensuing comedy went over to laughs, while some fast and eccentric dancing was received with emphatic applause.

Frank L. Halls and Company have a comedy sketch entitled "The Wrong Guy," which was well handled and proved a mirth provoker from start to finish. A woman married to a very foppish young man seeks protection from flirts by hiring a plumber (Halls), to pose as her husband. Of course, he mistakes the real husband for a masher and the rough treatment of the latter gave rise to most of the comedy. Halls is a clever actor and his slangy expressions kept the laughs at a high ebb. The foppish husband was also good and had them screaming through the medium of a high-pitched giggle.

Evans and Wilson have a real entertaining turn which is worthy of the better time. The girl, as a coquettish little Miss, pleased while her partner's efforts to win her hand occasioned number of laughs. Both members of the team are good singers, several duets taking the house by storm. They practically "cleaned up" and could have had a dozen encores had they desired. In the opinion of the reviewer, the act would go just as well on any time.

Although Frances Rice and Pop Ward followed, they ran Evans and Wilson a close race for applause honors. Ward is a showman of ability and sold everything he had. The girl is a clever mimic, scoring heavily in impressions of Eddie Foy, Belle Baker, John Barrymore and Irene Bordoni, among others. A burlesque Apache dance had the house screaming.

The Monarch Comedy Four have a stereotyped quartet offering. A great deal of the comedy was old, but the vocal harmonization was fair.

Ametsa, in picturesque mirror dances, closed the show. A butterfly dance for a finish was very effective and won her a big hand. Between the different dances, the olio drop is lowered, which tends to slow up the turn. Otherwise, the act is pleasing.

J. Mc.

AUDUBON

(Last Half)

Charles Ledger scored in opening show with his routine of wire stunts, which proved to be both sensational and interesting. He works hard and smoothly, with an accuracy which characterizes him as an entertainer of genuine ability. This act should always prove a good one for either opening or closing a show.

Conway and Fields, with their nut antics and clever songs and patter, pleased in the second spot. Both know a thing or two about putting their material over in such manner as to leave the audience wanting more. They continue to maintain their standard of popularity.

Vardon and Perry offer a routine of quick-change song and dance specialties which are entertaining from start to finish. The "chicken-bit," in which an un-billed girl assisted, proved a winner, despite the fact that it is drawn out just a trifle too long. These two lads should strive to make a better attack in their opening number.

Charles Reill won a fair hand with his impressions of vaudeville headliners. He is possessed of a good singing voice, dances gracefully and has a pleasing personality. He displays what the reviewer considers good taste and showmanship, in failing to give an impression of Al Jolson and a few others who have been done to death in many such acts.

The Klein Brothers, well known to this house, were greeted with applause as soon as their names were flashed. The pixie-like nut antics of Al Klein always seem to score, while his routine of talk is always more or less topical and never of an antiquated order. As an encore, they dragged Vardon and Perry on the stage, and the quartette indulged in some part singing, if it might be called such.

Serge Porowsky's Russian Isba closed the show to a good hand. This act is reviewed under New Acts.

E. H.

PROCTOR'S 125th STREET

(Last Half)

Charles and Anna Glocker opened the bill with baton swinging and water juggling. Glocker, many years ago, did a single baton act and afterward a double under the name of The Glockers. The bathing suit and the spilling of water over the stage lacks class.

Les Morechans, with part of their act cut at the supper show, went over well considering the empty house. The mandolin playing and singing found considerable favor.

Al Raymond, whom we have reviewed at other houses when he "cleaned" up on bill, was not successful in getting his clever material over to the empty house. It was either over their heads or they had made up their minds not to laugh. It was a pretty tough show for a straight talking act.

Sherlock Sisters and Clinton, in a singing and dancing act that is nothing above the average were next. The girls looked well in several changes of costume, especially the last.

Anthony and Arnold, the man an Italian by extraction, had a line of talk with a woman of somewhat portly dimensions. The talk is small time and failed in its import. The woman has personality, a pleasant smile and a capable, cultivated voice of considerable range. The solo she sang was productive of applause and received the first recognition accorded.

The "Polar Bear"—"pall-bearer" joke is at least thirty years old but they laughed at it at this house. The act concluded by "Oui Marie," sung well.

Will J. Ward and Girls were the last act and sprang a surprise at the supper show by taking an encore. It must have been a surprise to Ward, for he said, sotto voce, "Imagine that!"

Five pianos are utilized by the girls and Ward and a number of published songs rendered. One pretty girl sings a duet with Ward in a pleasant voice and does an obligato for the second chorus. This was a hit. Another girl dances well, doing a few steps of Yiddish Kazotsky for a finish.

This was good for a hand. The "Blues" number, by another girl, was well put over and the ensemble finale was good for a couple of curtains, although the stage hand raised the drop again after Ward signaled for a cessation.

H. W. M.

VICTORIA

(Last Half)

A record crowd attended the performance at this house during the first day of the last half, the attraction being "Humoresque," the photoplay, rather than the four acts that comprised the vaudeville portion of the program. Manager Joe Vogel stated that 11,000 persons had witnessed the performances on the first day, which beats any previous day's attendance record at his house by several thousand.

Weston and Marian sang and danced. Though both stepped, Weston was the only one that sang. Their stepping was light and graceful and Miss Marian's costumes both striking and pretty.

The French Refugees are not designated by name anywhere in the billing, which isn't as it should be, for the gray-haired lady who plays the piano, presumably the mother of the French demoiselle who plays the violin, played just as capably as the younger one and in addition, lent dignity to the act. Both are capable musicians, in fact, and their musical offering created a very favorable impression.

"On Manila Bay" is a stupid tab, the chief interest of which lies in the mechanical ingenuity of its setting. A number of little boats moved about in the quaint bay setting and, toward the finish there was unfolded an interesting sea battle. But the five people, three men and two girls, who talked, danced and sang in the act, only tended to make its stupidity more palpable. Nor was it because of the players' ability, for they were capable performers. Its simply that the lines and situations are almost impossible.

Ward and Raymond did a great deal of talking. Harry Wards' multiplicity of dialects was rather funny. And, as for Miss Raymond, she was the stunning-looking "foll" that she should have been. Ward, it seems to us, would be an excellent player of character roles in legitimate plays.

M. L. A.

PROCTOR'S 23RD STREET

(Last Half)

Tom Almond, formerly of Tom and Edith Almond, is working with a girl, the team being billed as "Almont Hazel." The act is essentially the same as Almond has done for years, opening with some talk in "One" and followed by a dance on stilt shoes and a dance on ice skates on a small pedestal in "Two." The girl looked well in a costume of blue and fur. The act got over well at the finish, taking several bows. But the opening talk flopped.

Major Doyle did some talk and sang. Franklin and Firmin, two girls and a piano, put over an act consisting of original songs, in a clever manner.

Rives and Arnold, with a clever talking and singing act, but especially with personality and a breezy style, put over a solid hit, taking four bows and being forced to make a speech. This act certainly knows how to get laughs. The man might note that it is correct to say "This" kind and not "These kind of jobs."

Bert Melrose played a saw with xylophone hammer and cello bow, for which he received a hand. He gathered many laughs through his efforts to extricate himself from tables and chairs and by rocking on tables and a chair, for high. His fall from his position has been named the "Melrose Fall" and he certainly is an expert at it. He might omit the bird business, which has been taken out of burlesque shows.

The Volunteers Quartette was a solid hit, with its novelty opening in getting the singers from the audience, wings and pit, and their singing of various numbers. Their voices are strong and harmonize well.

Sammy Weston and Girls closed. See under New Act.

H. W. M.

BRIGHTON PUTS IN FILMS

The New Brighton Theatre at Brighton Beach has inaugurated a Fall and Winter season of first-run photo plays, a departure for this house, which has heretofore confined its activities to vaudeville during the Summer months only.

Two performances will be given night, with matinees Saturdays and Sundays, the bill being changed every Monday, Thursday and Saturday.

The usual vaudeville policy of the theatre will be resumed early in May.

GALLANDO LOSES AGAIN

An application of reasonable doubt that would have admitted him to bail pending appeal has been denied John Gallender, known in show business as John Gallando, who was convicted some months ago of brutality to his sixteen-year-old daughter Minnie. County Judge Haskell denied the application on the grounds that the actor received full justice at his trial.

VAUDEVILLE

OVERSEAS BOYS

Theatre—Proctor's 58th Street.
Style—Revue.
Time—Twenty-five minutes.
Setting—Full stage.

The most inane, dull and uninteresting entertainment given by veterans of the recent war, is this revue which, apparently, gets by only because of the fact that the personnel is made up of ex-service men. It has very little to command it.

The act opens as do other acts of the same style, with a young chap appearing before a silken drop in one and acquainting the audience with the fact that the piece is by ex-service men and that all the "ladies" of the chorus were formerly soldiers.

The curtain is then pulled aside, revealing what is presumably the interior of a harem. A sultan sits upon a throne and sings a popular harem number, supported by a sextette of males garbed as inmates. Preparations are being made for a feast that evening. Suddenly a soprano voice is heard off-stage and another male, dressed as a girl, enters. This chap appears to better advantage than the others, his make-up being good and his voice better than the average.

There then follows a great deal of uninteresting talk and some atrocious singing and dancing, into which a great deal of vulgarity is injected.

What plot the piece is supposed to have concerns two Americans who enter the harem. As a means of getting in on the feast one decides to disguise as a woman. This he does and his exaggerated feminine style soon becomes obnoxious. In one of the numbers the "chorus girls" go down a runway and parade up and down the orchestra aisles. This bit is nerve-racking in the extreme. If the act has anything to command it, it is the toe dancing and interpretative dancing of one of the members, who received a good hand. As for the rest of the offering if vaudeville theatre-goers will stand for it, they will stand for anything.

J. Mc.

LAZAR AND DALE

Theatre—Harlem Opera House.
Style—Talking.
Time—Nine Minutes.
Setting—One.

Lazar and Dale formerly did a black-face act, but they now work straight, dressed in hunting costumes, each carrying a rifle and one a suit case.

Subsequent to their initial entrance, some dialogue is indulged in concerning the shooting of a "Begouma," one of the men stuttering. It is very unfunny and decidedly annoying. The talk is the smallest of the small time, not arousing a single ripple upon the mirror-like placidity which the auditors lapsed into and maintained. The dialogue gave no impression that any forethought whatsoever had been expended in its construction, nor any intelligent effort directed toward the putting together of anything even resembling "hokum" entertainment.

A violin and saxophone were then taken for a suitcase, although no very strong reason was given for carrying them on a hunting expedition. The "stall" which followed and the inane remarks supposed to create laughter but which were impossible of so doing, were most tiresome.

Missouri Waltz was then played in wrong keys to purposely create a discord, following which an excerpt of "Believe Me If All Those Endearing Young Charms" and a published ballad were played. The chorus of the latter was repeated in syncopated time.

The act went off without a hand and it is very doubtful if it can get by in even the smaller houses. It needs a complete change from beginning to end.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

"BUZZIN' AROUND

Theatre—Audubon.
Style—Revue.
Time—Forty Minutes.
Setting—Special, in One and Two.

There was one point especially noticeable in the presentation of this vaudeville revue, and that was that it was snappy and not drawn out. There were no stalls, everyone worked with pep and speed and in consequence, instead of being dragged out for nearly an hour, as has been the case with several revues recently seen, the whole thing was done in forty minutes and was not tiresome.

Quite a lot of material is crowded into those forty minutes. Starting with an opening chorus, a solo was next introduced by the juvenile. Some dialogue followed and "Betty" then sang "I'll Be Just the Same."

The dialogue which followed was witty and quick and laughs resulted. "Poor Winter Garden Girl" did not register as strongly as it might have. The idea of the number is good, but Will Morrissey was not there to put it over and the costumes were not at all suggestive of the exaggerated styles worn at the famous place of amusement. Furthermore, the number was carelessly rushed through.

Miss Nichols, of the team of Norton and Nichols, both of whom stood out well in the cast, then sang in a good soprano voice and was rewarded by the audience. A diminutive toe-dancer did a short dance and a duet number followed, "Good Dear," Miss Nichols's coloratura tones being heard to good advantage. A good hand indicated that she registered.

In "One," a plain cretonne drop was lowered and "props" and the leading comedian, did a bit, following which "You've Got to Give the Babies the Bottle or They'll Cry the Whole Night Long" was a hit, with a cleverly written lyric. One old gag was introduced here which could be replaced by something else to advantage. "I've got the rheumatism, when will your wife be home," has been told for years.

"Dialect and Exit Pills" were next introduced and preceded the next scene, which was in "Two," and the song "Every Nation Has Its Own Broadway." A Frenchy number, "No, No, No," came next which, for its finale embraced a travesty duel and a dance.

The diminutive toe-dancer next danced and shimmied while on her toes, she also did some instep work which resulted in a more demonstrative approbation of her efforts than her previous offering. Her tights were wrinkled. Otherwise she looked neat and pretty in the short costume of blue spangles.

A travesty on "The Son Daughter" was used prior to the closing chorus and a very funny travesty it proved to be, introducing Theda Bara for a motion picture bit and shimmy, a Chinese "nance" bit, Irish music for the entrance of a Chinaman with a green mustache, and a number of well written lines that were laugh getters.

Several curtains were taken at the conclusion of the closing ensemble chorus, the act being a decided hit when reviewed at this house.

The act could stand a new set of costumes for the "Poor Winter Garden Girl" and also one or two other numbers, as the music of the ones now used, with one or two exceptions, cannot be said to be especially lifting.

Miss Nichols looked pretty and worked with refinement and grace. Norton was quite adequate in the part and the other members of the cast, including Billy Taylor, Morrel Osborne and Sunshine May, the dancer, filled their roles acceptably.

H. W. M.

SHERLOCK SISTERS &

CLINTON

Theatre—Proctor's Twenty-third St.
Style—Dance and Singing Act.
Time—Eighteen Minutes.
Setting—Two, special; one, plain.

The Sherlock Sisters and Clinton, just returned from an eighteen months' trip to the theatres of Stockholm, London and Paris, have returned home and are presenting their singing and dancing act once more. The sisters have, seemingly, improved in their style of delivery and their voices blend nicely. Their singing is very good for a dancing team. Clinton sings rather well and his dancing is a mixture of faking and legitimate steps.

The act seems rather crude, a fact that is excusable for a while, as after playing in Europe for a while they have acquired European methods, which differ from ours. However, in a little while they should whip the act into shape again and have it back where it was when they left. They have the ability, unlimited numbers to choose from and time to work in. Clinton could improve his dancing by doing less hopping around and more stepping.

S. K.

RUSSIAN ISBA

Theatre—Audubon.
Style—Russian Dances.
Time—Fifteen Minutes.
Setting—Full.

The Russian Isba, with Serge Borowsky is a rather unique and decidedly colorful act. Last season a similar offering played the legitimate houses and failed to get by because it was lacking in general appeal. As a vaudeville sketch the Isba may find a similar fate in store, despite the fact that every single member of the large cast is possessed of genuine ability.

Isba is the Russian vernacular for party or gathering. There is, or rather seems to be, no set routine to the affair. The players stroll on and off stage at will. Each in turn contributes some bit of entertainment, be it folk-song, dance or story. From time to time there are concerted numbers. Each bit, however, is always rendered in a truly artistic manner.

The costumes are colorful and the singing and dancing far above the average to be seen on the vaudeville stage of to-day. The act should prove a welcome addition to any bill in a locale where there is a large Russian or Slavic element.

E. H.

RAYMO AND ROGERS

Theatre—Greenpoint.
Style—Italian Comedy.
Time—Twelve Minutes.
Setting—One.

Al Raymo, former burlesque comedian and late of Raymo and Hoyt, has teamed up with Harry Rogers, formerly of Anthony and Rogers, and the two are doing most of the act that Raymo and Hoyt did. Only, instead of the piano bit the former finished with, they use a straight talking finish.

The act concerns Raymo's attempts to speak the English language, which, of course, he gets all balled up and which Rogers tries to explain to him, causing much laughter thereby. Raymo does not understand, for he is only a laborer, dressed typically in felt hat, misfit suit, carrying corn cob pipe and wearing big shoes. Rogers, on the other hand, is the half educated type, or "wise guy," who knows everything and a little bit more. The talk is funny, their delivery good and the act should find the going easy most anywhere.

S. K.

SAMMY WESTON AND GIRLS

Theatre—Harlem Opera House.
Style—Singing, Dancing and Piano.
Time—Twenty-five Minutes.
Setting—Special, in One and Three.

Weston opens the act before a special curtain of black and gold in "one" with an introductory song in which the different girls are introduced one at a time, each wearing a cape and effective head-dress. In "two," before a special "cyc," five pianos are seen, four uprights and a baby grand.

The girls, dressed in effective gowns of white, black and brilliants, with no backs at all, and Weston, do an ensemble song and dance, following which an ensemble jazz number is played on the five pianos. The girl on the right, at the rear, smiles occasionally, a point that the others might note to advantage.

A number was then sung by the girls, their voices blending well, which is unusual. The piano on the stage was inclined to be too loud in this number, drowning out the harmony at times. The number received a hand.

Each girl then played her separate part of the ensemble piano number which was to follow. This was interesting and when the number was played in unison proved effective, making a hit.

In a well fitting dress suit, white vest and top hat, Weston then sang "Tell Me Where Did You Learn to Play," addressing the query to each girl successively and the girls in turn responding with "I Never Took a Lesson in My Life."

A dance was next essayed by Weston and accomplished with considerable finish and effect. He suggests, at times, Bernard Granville, in the neatness of his manner and stepping.

One of the girls then sang "Your Eyes Have Told Me So." Her hair might have been dressed more becoming. She was the girl who smiled and her personality helped a lot.

A Spanish number and dance was the next bit, the girl assisting Weston looking shapely in black tights and Spanish costume and Weston wearing a black velvet bolero, trimmed with gold bullion fringe and a sash. In this number, the "Spanish Blues," the orchestra was entirely too forte. The girls, all attired in Spanish costumes, including hats, entered as a background and were very effective, four being attired in yellow, black and jet and one in cerise and black. A medley of Spanish airs was then played, including the La Habanera from "Carmen," and a published jazz number. The artistic sense of color harmonization was impressive at this point, the vari-colored lined satin cloaks thrown over the pianos in no instance clashing with the costumes and the splash of color.

Weston, in neat Tuxedo and with one girl in black velvet, edged with gold and a head dress of gold bullion, a gold girdle and gold garters worn around her calves, presented a dashing appearance from the front. They did a fast jazz dance that was a decided hit and an encore was demanded at the supper show.

A number was sung, Weston helping the girls on with their cloaks, each girl being named after a different make of piano, following which a short "goodbye" number was used for a close. Three curtains were taken to a hit which shows class and is big time. The act is well staged, snappy and effective, the only noticeable defect being the baby grand piano set centre. As most of the girls make their entrance at this point, the effect is somewhat spoiled, as the entire girl cannot be visualized until she comes from around the piano. As it is rather difficult, if not impossible, to place five pianos on a stage so as not to partially mask this entrance, the side entrances might be used occasionally. H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

OLIVE THOMAS'S DEATH SHOULD BE WARNING TO AMERICANS

Screen and Stage People in Paris Are Hitting It Up At High Speed and More Tragedies Are Likely to Occur—"This Is What Paris Did to Me," She Gasped

PARIS, Sept. 13.—The death here of Olive Thomas last week should serve as a warning to all American theatrical people who are now in this country or are contemplating visiting France. Shortly before Miss Thomas sank into the coma which preceded her death, she stated to her physician, "This is what Paris did for me," and it can safely be said that it is liable to do the same for several others now over here, judging by the way they are living.

Miss Thomas' death is the sensation of Paris to-day, and that it is being accepted as a warning, was gleaned to-day from remarks made by various persons. Lois Meredith, when seen, said: "I am off the bright lights for good. It is too dangerous. The trouble is that America is dry and young girls like Olive, who are making immense salaries in the movies, come over here with oceans of cash and cut loose to see the town, not stopping to count the cost. Believe me, this is a lesson to many."

Owen Moore stated that:

"Too many men are about Paris rolling in wealth and willing to show the movie people a good time. I don't blame the young girls. Somebody ought to show up some of these dress-suited vultures hovering around Maxim's and other resorts, eager to take advantage of young American girls out to enjoy themselves."

Despite the report of Police Commissioner Catrou that Olive Thomas' death was "due to her mistaking the tablets that she swallowed for a sleeping potion," it was held by the judicial authorities to whom the Police Commissioner submitted his report that the evidence of accidental death, as gathered by the police commissioner, was not sufficient. As a result, the case will be re-opened so that a new investigation may be instituted. Witnesses will be examined, particularly her husband, Jack Pickford, with whom she is reported to have quarreled in their apartment at the Ritz Hotel a few minutes before she swallowed the mercurial potion that caused her death.

The police say they have traced Miss Thomas' movements definitely up to the time she returned to the Ritz. They say that, accompanied by several other American theatrical people, Miss Thomas had visited a number of the most dangerous and wide open "joints" in the Montmartre section of the town. The last place she visited, the police say, is the "Dead Rat" cabaret, where the clothesless mode of dancing, and the drinking and other forms of amusement, is notorious all over the world. Not long ago, Fay Bainter, the American actress, was caught in a police raid on one of these places.

Miss Thomas was not accompanied by her husband, and when she returned to their apartment at the Ritz, Jack Pickford is reported to have remonstrated with her. She is reported to have hurled defiance at him. Shortly afterward, she entered the bathroom and Jack Pickford says he heard her say: "I've taken poison. Goodbye, Jack."

Pickford rushed into the bathroom and found her lying on the floor writhing in pain. He says he administered first aid and then called the hotel physician, who ordered her sent to the American Hospital at Neuilly, where she died last Saturday morning.

It is said now that even had she swallowed a like amount of the sleeping potion that she ostensibly went into the bathroom to take, she would have suffered death as

a result.

Following the death of his wife Pickford collapsed and is now under a doctor's care at the Hotel Crillon, where he moved from the Ritz.

The hotel lobby was crowded all of yesterday and the day before with American theatrical friends of the young couple who came to offer their sympathy to Jack Pickford.

Dr. H. H. Warden, acting chief of the American Hospital at Neuilly, signed a death certificate which gave acute inflammation of the kidneys as the cause of Miss Thomas' death. The certificate also makes mention of the fact that the disease of which she died was caused by her taking mercuric acid.

The actual determination of the details connected with the death of Miss Thomas are very important at this time for another reason. It is said that, recently, she took out a \$300,000 insurance policy on her life, which will now have to be paid by the company, unless it can be proved that her death was actually due to suicide. Dr. Joseph Choate, of Los Angeles, Cal., who is here at present and who examined Miss Thomas for the insurance company, stated that, notwithstanding the report that Miss Thomas had been suffering from nervous trouble several weeks before her death, when he examined her for the life insurance company, her health appeared to be entirely satisfactory.

Olive Elain Duffy Thomas was born at Charleroi, Pa., October 20, 1898. Her family name was Duffy. She was educated in the public schools of Pittsburgh and, at the age of 15, left school to work in a department store. After working a short time she came to New York. Here she posed for Harrison Fisher and other artists, her Irish type of beauty attracting many to her.

A letter of recommendation from Harrison Fisher to Flo Ziegfeld resulted in her obtaining a position in the "Midnight Frolic" in 1914 and she continued appearing in the Ziegfeld shows until 1917. Then she left the stage for the screen, appearing in Ince-Triangle productions of "A Girl Like That" and "Madcap Madge." Her first success as a motion picture actress was made in the Famous Players production "An Even Break," shown at the Rialto Theatre July 22, 1917. Other Famous Players productions she appeared in were "Frankly Chaste" and "Betty Takes a Hand."

Last year Miss Thomas became a Selznick star. Her last picture was an unfinished one called "Nobody," which she was to have finished upon her return, scheduled for next Monday.

Her first husband, from whom she obtained a divorce, was Bernard Krug Thomas, of Pittsburgh, now employed as a timekeeper in a steel mill. She married Jack Pickford in the fall of 1917 in Hollywood, Cal.

Besides her husband, Miss Thomas is survived by her mother, Mrs. Harry Vankirk of Philadelphia, two brothers, James and William Duffy, who are connected with the Selznick studios here, and a five year old sister, Harriet Duffy.

SPANISH TOREADOR HURT

MADRID, Sept. 11.—Belmonte, the famous toreador, will be unable to take part in bullfights for upwards of a month, having suffered a fracture of a bone in his right forearm in a recent accident in the bullring.

ALBEE ASSURES VOYCE

LONDON, Eng., Sept. 11.—Albert Voyce, chairman of the V. A. F., is in receipt of another letter from E. F. Albee regarding the feeling between English and American artists as relates to the feelings of the two nations. The V. A. F. has taken the letter as meaning a denunciation of certain anti-English articles which have appeared in some American theatrical journals. The letter follows:

"Two English-speaking nations like England and America should have no jealousies or misunderstandings; and no manager should allow on his stage criticism or flippant remarks which might tend to disturb or prejudice the great work which is being done by the supreme heads of both governments.

"It is our desire on this side to give English artists the most considerate treatment; to take up their troubles and see that they get a square deal. I won't hesitate to call upon you on behalf of any American artist who needs your help or advice on that side, and want to place myself at the disposal of the V. A. F. in looking after the English artists' affairs when they find themselves under similar circumstances in America."

NAKED WOMAN ON PLATTER

PARIS, Sept. 11.—A prominent theatrical producer, seeking something that will make the rest of the world stare in amazement, as well as fascination, has decided to have a new dance written in which Andre Brule will do the steps of a seduction waltz before a huge platter on which will repose a beautiful but absolutely naked woman.

Rumor has it that Agnes Souret, who is said to be France's most beautiful woman, has been offered this enticing role, but that she has refused.

NEW PLAYS COMING

LONDON, Eng., Sept. 11.—Many new plays are scheduled for production here during the Fall season, among them some from the United States. Among those prominent in the list are "By All Means, Darling," written by Ralph Pritchett. Others include "The Heart of a Child" with Rene Kelly and a four-act tragedy by Theodore Dreiser, an American, entitled "The Hand of the Potter."

"ALLAH" TO RUN ON

LONDON, Eng., Sept. 10.—The production of "The Garden of Allah," made by Arthur Collins, will continue running at the Drury Lane Theatre through the entire season and may continue through to the 1921-22 season. In the event that the tremendous business now being done keeps up, no Christmas pantomime will be produced at Drury Lane.

GOING TO AMERICA

LONDON, Eng., Sept. 11.—Amelia Molina, a Spanish singer of folk songs and also a Spanish dancer, who has been appearing successfully at the Opera House and Olympia, Paris, is on her way to the United States, where she is to appear. She made her farewell appearance here at the Chelsea Palace, this week.

ZOMAH RETURNS TO AMERICA

LONDON, Eng., Sept. 13.—Madame Zomah, the mind-reader, is on her way to the United States, to open in Philadelphia for the Keith people on September 20th, with a tour of the Keith time to follow. She returns in June to play the Moss and Stoll time.

JULIAN ROSE PLAYING AGAIN

LONDON, Eng., Sept. 11.—Julian Rose, the American entertainer who scored heavily on a previous visit here, with "Levinsky's Wedding" is appearing at the Coliseum with a new line of material, after a preliminary tour in the provinces.

BERNHARDT UPHOLDS CRITICS

PARIS, Sept. 12.—Sarah Bernhardt believes theatregoers have a perfect right to hiss actors off the stage if so inclined. In the view of the veteran actress, hissing and applause are the surest indications to dramatic critics of the success or failure of a play. She has just expressed these sentiments to an interviewer.

She would like also to have the theatres cater to the widest public rather than to the so-called elite. In this attitude she sides with the growing opinion among theatre managers of Paris that dress rehearsals should be abolished. Let the critics by all means be invited to first performances, she says, but make them take their places among ordinary theatre-goers who have paid for seats. By this means, in her view, they will be able to compare their impressions with the public judgment.

While she regards dramatic criticism as essential to the improvement of the stage, she holds that individual writers frequently harm worthy productions by unjustified attacks, based on the eccentric literary notions or fads of the writers. Criticism should be guided, she is convinced, by the verdict of the public, which usually "hits the nail on the head."

COMPTON'S OPENING DELAYED

LONDON, Eng., Sept. 10.—The opening of the Compton Repertory Theatre at Nottingham, has been delayed until September 20.

In the meantime, the Compton comedy company is playing touring dates, both before and after the opening of the new theatre, these dates having been contracted for before the theatre was planned. The autumn season of the company opened on September 6.

The company includes Violet Compton, Ellen Compton, Charles Bennet, Clifford Bown, Alfred Brooks, Edward Cooper, Henry Croker, Philip Gordon, Kathleen Grace, Marie Hassell, Frank Macrae, Lester Matthews, Nanette de Moray, Edward Mumford, Norman Pierce, Dan F. Roe, George Sanders, Charles R. Stone, Margot Taylor, Eva Tournour, Douglas Thompsons and H. Worrall Thompson.

BUILDING PARIS THEATRE

PARIS, France, Sept. 11.—M. Randolph Darzens is building a new theatre, the third under his management, along original lines suggested first by M. Grandpierre some thirty years ago for Antoine. It will have a seating capacity of 1,600 and will be built on an incline, so that spectators can see over each others' heads. The theatre is to be run on the commonwealth co-operative plan, with actors and managers combined for mutual betterment.

COMBINATION ENDING

LONDON, Eng., Sept. 12.—Clara Santley, at present touring "Ignorance," by Clifford Rean, in partnership with John Worth, will dissolve that partnership on October 27, after which she will tour the piece under the direction of the author. She will produce and tour next Spring, in partnership with Claude Gravely, a play by Clifford Rean entitled "If It Should Come to Pass."

ACTORS' STRIKE CLOSES HOUSES

MADRID, Spain, Sept. 9.—Two theatres here have been closed by the refusal of the actors to appear after the managers had turned down demands presented by them for better pay and conditions. The managers refused to have anything to do with The Actors' Union. A national strike is imminent.

MARIE LOHR RETURNING

LONDON, Eng., Sept. 11.—Marie Lohr is to return to the Globe Theatre, which she was forced to leave some time ago, on September 28, at which time she will appear in a new play by J. Hastings McDonald.

BURLESQUE

BURLESQUE MAY GET "BABE" RUTH

SWATTER DICKERING, IS REPORT

It was reported early this week that "Babe" Ruth, baseball's greatest hitter of all time, has been offering himself for a burlesque engagement following the close of the baseball season next month.

Recently, Ruth was offered to vaudeville for \$2,500 a week, but a contract was not given him by the big time interests. The salary asked was not extraordinary, it was said, but the big time interests could not make up their minds as to his drawing value.

However, it is reported that his services in burlesque might be obtained for a lesser sum, it being stated that he was offered to one burlesque manager for \$1,500 a week, with an additional small percentage of the gross receipts above \$7,000 weekly.

TRIED TO BUY OFF CONTRACT

Jack Conway, featured with Drew and Campbell's "Liberty Girls," last week tried to buy his release from the contract he has with the firm. It has a year to run. He had an offer to take Roger Imhof's place in the Frances White Show, now in rehearsal.

HORNSSPAN RE-ENGAGED

Adolph Hornspan, musical director at Minsky Brothers' National Winter Garden from 1915 to 1917, has been re-engaged and will open September 27. He is now at Fox's Washington Theatre.

DID \$19,000 IN TWO WEEKS

Billy Watson's "Parisian Whirl" played to over \$19,000 the first two weeks of the season. They opened at Boston and went to the Columbia, playing to the old prices at the Columbia.

ADD HUMAN APE ACT

"Tarzan the Ape," late of the Winter Garden, has been booked with Jack Singer's Show for this week at Hurtig and Seamon's and next week at the Empire, Brooklyn. Ike Weber did it.

LEAVES "JOY RIDERS"

Billie Kimes, soubrette of the "Joy Riders," closed with that show last Saturday night at the Star, Brooklyn. Caroline Warner opened with it Monday in Hoboken.

SUFFERING FROM BLOOD POISON

Dan Kurtzman, superintendent of the Casino Theatre, Brooklyn, is confined to his home in that city, with blood poison in his feet. He has been sick the last two weeks.

SIGN FOR SHOWS

Bert Gilbert, a juvenile, was booked last week with the "Hip Hip Hooray Girls," and Daisy Jennings, ingenue, with the "Kandy Kids," by Roehm and Richards.

COOPER HAS AN ACT

Harry "Heinie" Cooper will appear shortly in vaudeville in an act written by Billy K. Wells and routed over the Keith Time.

PECK IS CLOSING

James Peck, producer and "straight" man of the Jaffe's "Joy Riders," will close with the show in Poughkeepsie next week.

JOIN "FOLLIES OF THE DAY"

Mattie White, Al Ulis and Jimmy Parker have been added to the cast of the "Follies of the Day."

BARCLAY TO MAKE PICTURES

Don Barclay, who returned to burlesque this season as a feature with Arthur Pearson's "Step Lively Girls," will remain one season only. He has signed a contract for three years with Hollis and Wade, of Los Angeles, which calls for him to start making pictures next Summer.

The films will be called The Don Barclay Pictures and will contain a series of comedies. He will select his own director and his own company.

Barclay appeared in pictures several years ago for the Keystone and also under the direction of George Edwards Hall, before going with Ziegfeld's "Follies."

"KID" KOSTER SICK

CLEVELAND, O., Sept. 10.—Chas. "Kid" Koster was compelled to cancel his engagement ahead of "Take It From Me" on account of illness. He is now at the Lake Side Hospital, where he will be operated on at once. In case he is entirely recovered, he will rejoin the show when it plays this city late in September.

FINED FOR SPEEDING

RED BANK, N. J., Sept. 10.—Billy Watson was arrested here to-day and fined \$5.60 for speeding. He was on his way from his home in Bellmore, with Mr. and Mrs. Billy Spencer, to the Casino Theatre, Brooklyn, where his show is playing. He paid the fine.

COMEDIAN WANTS DIVORCE

CHICAGO, Sept. 13.—Sam A. Mitchell, leading comedian in Irons and Clamage Productions, is suing Myrtle Mitchell for divorce. He alleges that she left him two days after they were married. He is represented by Leon A. Bereniak, theatrical lawyer.

ETHEL IRVING TO PRODUCE

LONDON, Eng., Sept. 11.—Ethel Irving has entered the field of actress-managers-producers and is shortly to put on a version of "La Tosca" at the Aldwych, in which Lynn Harding will play the male lead.

FRANKIE NIBLO GOING IN

BOSTON, Mass., Sept. 10.—Frankie Niblo will join the "Bathing Beauties" next week at Fall River. She will take the place of Charlotte Baker, who has given in her notice to close.

ILLNESS STOPS MAE HAMILTON

NEWARK, N. J., Sept. 11.—Mae Hamilton was compelled to close with the "Girls From the Follies" here to-night on account of ill health. Mabel White has taken her place as prima donna.

OUT OF "KEWPIE DOLLS"

PHILADELPHIA, Sept. 10.—Lew Lewis has replaced Frank Penny and Elsie Burgher May Santley with the "Kewpie Dolls" at the Trocadero, here.

JOIN ROCHESTER STOCK

Ike Weber booked George Banks and Joe Doyle with the burlesque stock company at the Family Theatre, Rochester, N. Y. They open Monday.

CAPRICE IS CLOSING

Caprice closes in "The Girls from the Follies" in Philadelphia next week. Lulu Arnold joins the show.

AHEAD OF "POWDER PUFFS"

PHILADELPHIA, Sept. 10.—Julius Michaels has gone ahead of the "Powder Puff Revue," starting this week.

REPLACE TWO-ACT

Bennett and Fletcher have replaced Marice and Trealer with Joe Wilton's Hurley Burley Show.

COAST STOCK COMPANY PROSPERS

ARMSTRONG MAY EXPAND

LOS ANGELES, Sept. 13.—Ed Armstrong, it was reported here early this week, is planning to extend his burlesque stock activities to other cities along the Pacific Coast. He is prompted in this proposed plan by the success his company has met with here at the Burbank Theatre.

Armstrong's burlesque aggregation is now playing its thirty-eighth consecutive week here. A runway has been built on the lower floor of the house extending from the stage to the back of the orchestra, like the one inaugurated at the Winter Garden in New York. This Armstrong now plans to extend along both sides of the house and up into the gallery, for it has proven to be one of the features of the show.

The admission prices have been increased to \$1.00 top and Armstrong will shortly augment his chorus, which now consists of twenty girls, to thirty.

The Armstrong engagement here is indefinite and, judging from the success the company has met with, its tenure here is likely to become permanent.

PICTURES AROUSE CURIOUSITY

Many inquiries as to whose pictures adorn the front of the Columbia Theatre, New York, have been made during the last several weeks. There are ten permanent oils and three that are changed weekly. The three are pictures of the women of the current attraction.

Those who appear among the permanent ten are Stella Morrisey, of the "Jingle Jingle" company; Dolly Sweet, of the Ed Lee Wroth show; Babette, of the "Big Wonder" show; Loretta Ahearn, of the "Jingle Jingle" show; Libby Hart, of the "Bowery Burlesques"; May Newman, of the "Girls from Joyland," and Mattie Quinn, of the Harry Hastings Big Show; Juliet Belmont, last season with the "Golden Crooks"; Ruby Wallace, last season with the "Maidens of America," and Louise Barlow.

GOING TO FLORIDA

Jimmy James left New York Tuesday with a company of players for Jacksonville, Fla. They will open at the Hippodrome Theatre, Monday. In the company are Libby Blondell, Al Finley, Marie Baker, Al Watson, Jack Ormsby, Nancy Moran and ten chorus girls.

HASTINGS SUES SHARGEL

Harry Hastings has started suit, through House, Grossman and Vorhaus, against Jack Shargel, for breach of contract. Shargel left the "Kewpie Dolls" in Washington several weeks ago.

HAD \$11,000 WEEK

MINNEAPOLIS, Minn., Sept. 12.—"The French Frolics" broke all records at the Gayety Theatre here last week. They did over \$11,000 on the week.

BARBOUR CIRCUIT PRODUCING

JOPLIN, Mo., Sept. 9.—Harry Bernard, general producer for the Barbour Circuit, has just completed a new show of twenty-two people called "Melody Gardens," which will play the Barbour Time. He will produce and stage eight shows before Christmas.

LEAVES "LIBERTY GIRLS"

Maude Nelson, ingenue with the "Liberty Girls," closed with that show at the Empire, Brooklyn, last Saturday night.

Burlesque News Continued on Pages 25 and 31

SAILING FOR AUSTRALIA

SAN FRANCISCO, Sept. 10.—Arthur Van Slyke and Geane Genning have received contracts to play the Fuller Circuit, and are scheduled to leave on September 23rd on Steamer "Sonoma" for Australia. Farnum and Farnum, after filling a four weeks' contract for the Bert Levey Circuit are scheduled to depart for Australia October 13th. Farnum has been engaged to produce one hour burlesques over the Fuller time.

LOOKING OVER SHOWS

George Gallagher, general manager of the American Burlesque Circuit, returned to New York last Thursday from a two weeks' trip around part of the circuit. He was looking over the shows. I. H. Herk left New York for Minneapolis, St. Paul, Milwaukee and Chicago the same day, to look over the shows in those cities.

TAKES SHARGEL'S PLACE

Charlie Burns joined Harry Hastings' "Kewpie Dolls" in Philadelphia last week, taking Jack Shargel's place. He was with the "Star and Garter" show last season and has been playing vaudeville this season.

REPLACES LEW ROSE

George Hart left New York last Wednesday for Lewiston, Pa., to join the "Oh By Jingo" company, taking Lew Rose's place. Benny Fitchett is now managing the show and Jack McCormack, of Brooklyn, is doing the advance work.

LEAVING "FOLLIES"

NEWARK, N. J., Sept. 10.—Sid Rogers and Joe Nolan will close with the "Girls from the Follies" here this week. Matt Weil will take Rogers' place and Billy Walsh Nolan's place.

HALEY TO BE OPERATED ON

Jack Haley, juvenile of the "Best Show in Town," will go to Bellevue Hospital this week for an operation. He will not be able to return to work for four or five weeks.

CHARLIE WARD RETURNS

After an absence of three years, Charlie Ward, brother of Solly, has returned to burlesque and is doing comedy opposite Frankie Hunter in the "Best Show in Town."

BILL WAINRIGHT MARRIES

TOLEDO, O., Sept. 9.—Billy Wainright, "straight" man of the "Social Mads," and Marie LaMar, a member of the same show, were married last Saturday in Cleveland.

PRIMA DONNA ILL

Nell Vernon, prima donna of the "Girls From Joyland," has been ill the past two weeks and during her absence, Pinky Holmes has been playing her part.

SHARGEL BACK WITH MINSKY

Jack Shargel, who closed with Harry Hastings' "Kewpie Dolls," in Washington, opened at Minsky Brothers' National Winter Garden Monday.

MAYBELLE BUILDING HOME

Maybelle, ingenue at the National Winter Garden, recently sold her home in Freeport and is now building a new home at Stamford, Conn.

KAHN'S BREAKS RECORD

Labor Day, at Kahn's Union Square broke all receipts for one day at that house. The receipts were \$1,525.

JOINS "GOLDEN CROOKS"

Mabel Best has joined the "Golden Crooks" as ingenue. She jumped in last week at the Columbia.

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WHY NOT A HOSPITAL?

New York is the leading theatrical city of the world. It has a greater number of legitimate attractions running in its theatres, even at this early part of the season, than any other city. Pretty soon there will be five opera companies appearing here at separate theatres. The concert season, too, will begin shortly. All of the vaudeville theatres are now running full blast. Which means that this great theatrical metropolis numbers more actors and other theatrical folk among its inhabitants than any other city in the world.

And yet it has no hospital which caters exclusively to the welfare of the people of the theatre.

Chicago, that characteristically American city, has a hospital whose essential purpose is to look after theatrical folk. The American Theatrical Hospital it is called and its head and guiding spirit is Dr. Max Thorek, who has succeeded admirably in establishing the institution.

About three years ago the American Theatrical Hospital abandoned its smaller quarters on Irving Park Boulevard and moved into a new building. The erection of this new edifice was made possible by the generous contributions of the people of the theatre as well as individuals not connected with the theatre. And today Chicago takes great civic pride in its theatrical hospital.

But here in New York City, the foremost theatrical city of the world, there is no theatrical hospital.

Now, it seems to us, the time is ripe for a movement looking toward the establishment of just such a hospital. We might even suggest the Forties between Eighth and Ninth avenues as the most convenient locality for such an institution. And it also seems to us that the various theatrical clubs and associations, possibly headed by the Actors' Equity Association or the Actors' Fidelity League, could easily raise enough money to establish a theatrical hospital.

If the start were made now possibly by next Spring the project could be so far advanced that building could commence.

TWENTY-FIVE YEARS AGO

Harry Bryant was with Miacos' "City Club" Company.

Bessie Bonehill sang "The Sunshine of Paradise Alley" and "What Right Has He on Broadway."

Eva Tanguay sang "My Dad's the Engineer" with "The Engineer" Company.
"The Bachelor's Baby" was produced by the McKee Rankin-Mr. and Mrs. Sidney Drew Company at Memphis.

Nixon and Zimmerman leased the Academy of Music, Baltimore.

Joe Sparks sang "Be Good, Be Good, My Father Said" with May Irwin's "Widow Jones" Company.

Proctor's Pleasure Palace, New York, was opened.

"The Queen's Necklace" was produced by Mrs. Potter and Kyrle Bellew at Daly's, New York.

"The Prisoner of Zenda" was produced at the Lyceum, New York, with E. H. Sothern, Howard Gould, Sam Sothern, Grace Kimball, Marie Shortwell and others in the cast.

"The Great Diamond Robbery" was produced at the American, New York, with Wm. H. Thompson, Orrin Johnson, Geo. C. Boniface, Mme. Janauscheck, Blanche Walsh, Katherine Grey, Annie Yeaman and Fanny Cohen among those in the cast.

"The Capitol," by Augustus Thomas, was produced at the Standard, New York, with Frank Keenan, Frazer Coulter, E. A. Locke, Wright Huntington, Mary Shaw, and Helen Lowell in the cast.

Hyatt Frost died at Amenia, New York.

THEY LIKE AUSTRALIA

Editor, New York Clipper:

Dear Sir:—We have read with some surprise the article in your valued paper dated 23rd June, under the heading of "Warns Against Australia" and signed by Joe Nathan, and we are prompted to write to you in reply to the above mentioned article, through the fact that Joe Nathan has used our name and in a manner that infers that we have tried to mislead our brother and sister performers in the States. If space will allow in your paper, we would like to answer the various points that Nathan brings up in seriatim.

Firstly, in regard to Ben and John Fuller, Ltd. We have been in the business for many years and worked under many managements, and we do not wish to work for a better firm than Ben and John Fuller. It is just as easy to approach Messrs. Ben or John Fuller, or their General Manager, Mr. Douglas, as it is the ordinary House Manager and if a performer has any reasonable grievance, these gentlemen will quickly see that they are satisfied. They always try to make a performer comfortable and happy in their engagement and realize that in so doing they get the best benefits from the act.

In regard to the feeling existing between Australia and America, our experience has been that only the warmest friendship exists and a good American is always welcomed to this country. The fact that the Fullers, Tait and Williamson have established regular permanent booking offices in America and are importing artists regularly from America, somewhat contradicts Mr. Nathan's statement, for if there was not a good feeling existing between Americans and Australians, the above mentioned firms would hardly go to the expense of paying big oversea fares.

The movies are well patronized and the American movie-star is the most popular in this country. We have visited their studios and find them good sports. The newcomer always gets a good hearing and if he makes good he becomes an idol, irrespective of his nationality.

In regard to the few facts that Mr. Nathan states should forever stop Americans from coming out here and where he goes on to say 'with the exception of three cities, Adelaide, Melbourne and Sydney there is only one show a day and that is at night, while in the above mentioned cities there are two shows a day.' Well, is this not a holiday? We see nothing here that should keep acts from coming out here. In the four main centres of New Zealand, Brisbane, North Queensland and also in Perth, a performer is called upon to work seven shows a week. There are no Sunday shows in this country.

To our mind, it is a regular holiday, and as far as the audiences being anything but wonderful and being of the lowest type of theatre-goers and relishing only the lowest kind of 'Horseplay,' 'Hokum' and 'Slapstick comedy' this speaks very little for

such artists as: Guy Bates Post, Henry Irving, Margaret Anglin, Oscar Asche, Emeli Polini, Muriel Starr, John McCormack, Harry Lauder, Muriel Window, John D. O'Hara, Fred Niblo, and, in the Vaudeville line: Ada Reeve, Daisy Jerome, Wish Wynne, Cinquevalli, Artois Brothers, Ruth Budd, Herbert Brooks, Camille Trio, Signor Cappelli, Charlene and Charlene, Creole Fashion Plate, Delmore and Lee, Denny and Dunnigan, Josephine Gassman and Piccaninny, The Flemmings, Gerald Griffen, Murray Livingstone, The Le-Grohs, Five Manchurians, Chris Richards, Madge Maitland, Eddie Montrose, Ed Blondell and Shattuck and O'Neill. These are only a few that we can think of at the moment. They are all sterling performers and practically all we have mentioned under the heading of Vaudeville have played or are playing the Fuller Time.

As for the "bird," it is seldom heard out here, although it appears that something of the sort happened to Joe Nathan. In short, Australia is just like America or any other civilized country. The audiences are intelligent and appreciate merit.

Mr. Nathan is right when he says all artists fares and excess baggage is paid. In fact everything is paid bar the hotel bills, the salary being practically net. Mr. Nathan points out the big jumps between the towns. With all the big jumps, we managed to get in twenty-two weeks out of 24. And, the beauty of it is, an act that has merit and can give a change of programme, can stop in a town for four or five weeks at a run. And it pays the Fullers to keep an act a long while in a town, for the longer an act plays in a town, the proportion of oversea fares is reduced.

Mr. Nathan is right when he says that hotel living is not expensive. Good hotels, including meals, can be fixed at £2 to £2-10-0 per week and the eats are good. We don't know where Mr. Nathan must have stayed when he had to give two days' notice for hot water for a bath. We found no difficulty in getting hot water for a bath in regular hotels nor do we find clothes or boots any more expensive than in America. There is no tax on clothes in this country.

Do not think that we are disloyal to our own country. We are just as staunch and as good Americans as the next, being Americans first and Americans always, but sports enough to admit and recognize that the country is a cinch from an actor's point of view. Perhaps it is that Mr. Nathan has expressed views in the country where he is earning his bread and butter similar to his article in your valued paper of June 23rd, and, if this is so, it is not to be wondered that he walked about alone on a Sunday. The same thing would happen to a foreigner in our own country if he expressed a similar view and bit the hand that was feeding him.

We are boosters for Australia and speak of the country as we find it. We certainly have had a good time out here and have saved a nice little roll and, while we are coming back home with the mail that brings this, we will look forward to another trip out here on some future occasion, and we do not hesitate to recommend any Brother or Sister American artists to clinch with a booking when one is offering. They are sure of good treatment and a good time and the whole tour from our point of view is one long holiday.

Faithfully and truly yours,

JOE AND VERA WHITE,

"A Vaudeville Chop Suey."

Sidney, Australia,

August 18, 1920.

Answers to Queries

T. C. T.—Werba and Luescher presented Nora Bayes and Jack Norworth in "Little Miss Fix-It."

T. R.—"The Heart of Maryland" was first presented in America in Washington, D. C., Oct. 9, 1895.

Y. R.—Yes, Francis Wilson, who is to return to the stage in a revival of "Erminie," was once a minstrel. He appeared with the old Carncross and Dixie show.

Rialto Rattles**ACCORDING TO GUS.**

Every day is SUNDAY in the office of a certain booking agency in Springfield, Ohio.

COME SEVEN!

It seems that in the proper order of things, "Come Seven" should be a "Natural" hit.

WE DO NOT BELIEVE—

That the three cushion experts acquired their proficiency through being lounge lizards.

AT LEAST—

One good thing that prohibition has done is the elimination of the accusation that all shimmy dancers are simply "shaking for the drinks."

TOO CAPTIVATING

Oliver Morosco has decided not to put Maude Fulton in "The Humming Bird," in "The Gilded Cage."

THAT'S STRANGE.

Although "Silks and Satins," as a review, was a pretty smooth subject, it had a rather "Rock-y" run.

PERHAPS!

"Where Did Tosti Go when He Said Goodbye?" Perhaps he was "On His Way to Reno." Who can tell?

WITHOUT EXCEPTION

Though many actors do not care for the initiative and referendum, they certainly are in favor of the recall.

MAYBE!

We note that "Talking Motion Picture" machines are a thing of the past. No doubt producers feel that pictures, these days, speak for themselves.

THE REASON!

The streets were much deserted
Closed was each cafe
"Twas just a Jewish holiday
Along Times Square-Broadway.

WE DON'T KNOW EVERYTHING

A certain summons made Oliver Morosco to court and Klaw and Erlanger, some years ago, made David Belasco, but it is not recorded who made Victor Hugo.

IN THE DAYS OF LONG AGO

When we used to see Dan Daly
And we nightly saw Rose Stahl,
When fair Lillian warbled gaily
In Joe Weber's music hall;
There was Bigelow and Pete Dailey,
Louis Mann and Warfield, too,
Quite a different entertainment
Than the present day revue.

HE WAS IN IT

George Cohan was standing in the box office of the theatre, where his "Genius and The Crowd" is playing. A woman approached the window and, not recognizing Cohan, said to the treasurer,

"Is Mr. Cohan in this show?"

The actor-author-manager answered her.

"Yes, madame," he said, "for \$75,000."

DRAFT NOTE.

Horace Goldin wants to know why Bill Lykins is such a good checker player and Lykins' agent, wants to know why Goldin is always on the move to play a Romanesque route, without having been booked. And they both jumped at conclusions. Of course, Goldin says he knows more about the game because he appeared before a King.

RUTH TERRY

Whose picture appeared on the cover of a recent issue of THE CLIPPER is a character actress who is now appearing in David Belasco's "Gold Diggers" where she created the role of "Topsy St. John" a tough chorus girl character.

MELODY LANE

WOOLWORTH'S TRYING TO FIND NEW WAY TO HANDLE MUSIC

With Hits Gone From Ten-Cent Counters Syndicate Is Endeavoring to Find Means to Get Them Back. Want Ten and Ten or Ten and Five Cent Basis

In the general offices of the F. W. Woolworth retail syndicate in the Woolworth building, a number of the executives, who in spite of the general slump in the music departments are still interested in the song business, are trying to figure out some plan whereby music can be sold over its counters on the ten and ten or ten and five cent basis.

The fact that the great majority of music publishers have practically discontinued the publication of ten cent music coupled with the big sales slump which struck the music business early last March and from which it has not yet recovered made a combination which has hit the Woolworth stores particularly hard. The music departments in the various stores were for years one of the big features, but during the past eight months the sales have slumped away until they have reached a point where the various store employees openly state that they have completely lost interest in them.

The great increase in production cost which has affected all lines of merchandise has been felt as keenly by the publishing industry as almost any other due to the great increase in paper and printing costs and this has practically removed the hit ten-cent song from the market.

Without hits, the Woolworth stores can not hope to continue their music department and doubtless, realizing the great value of music, both from an advertising and profit making standpoint, a number of plans with the idea of getting the hits back on their counters are under discussion. The Woolworth Co. met the increased production cost in other lines of merchandise by splitting up its retail system. That is, if a pair of socks previously

sold for ten cents a pair, the new price made them ten cents a piece or twenty cents a pair. The same applied to a pair of gloves as well as other lines of merchandise. This allowed the Woolworths to continue their retail policy of ten cents as a top price, although to the casual observer, it looks like evasion, for the number of purchasers who would require a single sock or glove is of course too small to consider.

Following out this line, however, several plans have been discussed, such as combining two songs to retail at ten cents each, and other means whereby the songs, upon which the music men are concentrating their big advertising campaigns can again be handled in the 10 cent syndicate stores.

Up to date, no feasible plan has suggested itself and the big song outlet at present is in the stores of the regular music dealers, and the syndicates which are not limited to the ten cent retail price.

Admittedly the jump from ten cents to thirty is a big one, and it has had its effect on sales, yet, so long as the Woolworth syndicate refuses to raise its retail price, little relief is in sight.

The Woolworth stores have a top retail price of fifteen cents on merchandise in its stores west of the Mississippi river, and music men cannot understand why a raise cannot be made in the east. The syndicate heads, however, state that this raise will never be made, and as a result, music men are losing the sale on thousands of copies of music weekly and the Woolworths are likewise seeing their old time music buyers going into other stores.

PIANTADOSI NOT DEAD

An amusement weekly in a recent issue printed in its obituary column the death notice of Al Piantadosi, the songwriter and former music publisher.

According to the notice Piantadosi died in Jackson, Mich., on August 31st.

Piantadosi, who has been playing a vaudeville engagement in the middle west, returned to New York last week and announced in the words of the late Mark Twain, that the report was greatly exaggerated to say nothing of its being premature.

FLAMMER JOINS THE M. P. P. A.

Harold Flammer, the music publisher of 56 West 45th street, has joined the Music Publishers' Protective Association.

LEONARD SINGS OWN SONG

Eddie Leonard, who is now appearing in vaudeville, is singing his own song, "Mary." The number is one of the hits in his new act. Chas. K. Harris publishes it.

MRS. BORNSTEIN CONVALESCING

Mrs. Ben Bornstein, wife of the Harry Von Tilzer Music Co.'s manager, is convalescing after a severe attack of typhoid fever.

RIVIERA TO OPEN NEW OFFICE

The Riviera Music Co. of Chicago are planning to open a professional office in New York.

STEMBLER WITH VAN ALSTYNE

Eddie Stembler has joined the New York professional forces of the Van Alstyne & Curtis Co.

NEW WALTZ READY

Rapidly coming to the front is a waltz published by M. Witmark & Sons under the title of "Rio Grande." It is the work of a composer who has several musical successes already to his credit, and who displays a vein of originality that is both welcome and refreshing.

The publishers of "Rio Grande" are so impressed with the splendid possibilities of the waltz that they are putting behind it the most comprehensive campaign to ensure its complete and universal success. "Rio Grande," in fact, has been made the running mate of "In the Dusk" in a publicity and sales-promotion campaign that is bound to elect both to the highest honors in the realm of dance and song. "In the Dusk" is a fox-trot of pronounced merit that is arousing the utmost enthusiasm on every hand, and "Rio Grande" has been chosen to run with it to popularity because of its natural charm and the instant hold it takes upon the fancy, and also because it affords a splendidly effective contrast to "In the Dusk." These two novelties, waltz and fox-trot, are so different that both find ample room on any program; the one in no wise interferes with the other. In only one respect can "Rio Grande" and "In the Dusk" be said to resemble each other. Each seems inevitably destined to achieve the distinction of becoming a real, sensational, popular "hit."

"FAIR ONE" GOING OVER

"Fair One," a song by Ted Lewis and George Mallen, purchased recently by Irving Berlin, Inc., is well on the road to big popularity. It is one of the big sellers in the Berlin catalogue.

BERNSTEIN PREFERENCES CHARGES

Louis Bernstein, the music publisher, has preferred charges against the Fred Fisher house before the Music Publishers' Protective Association in connection with the loss of the services of his Boston manager, who left recently to join the Fisher forces.

According to Bernstein's complaint made at the meeting of the association members on Friday night, the Boston man after continued solicitation on the part of one of the Fisher employees quit his place with the Bernstein house and joined the Fisher staff. He gave no notice, said Bernstein, but simply turned over the key to the office to an acquaintance and announced that he was going with Fisher.

Members of the Publishers' Association are pledged not to tamper with the employees of their brother members. If a man of his own will wishes to make a change they can negotiate with him and if arrangements for a change of employers are made he can only do so after giving his employer a notice of at least two weeks.

This, according to Bernstein, has been ignored in connection with his former Boston manager and he has filed his complaint with the association board.

TED GARTON HAS NEW SONG

Ted Garton, the Boston publisher who has started several songs that have later been taken over by New York publishers, has another ballad which promises to be one of the biggest hits he has yet published.

The song is written around a great idea and is called "At the Gates of Heaven." It is already being featured by a number of big time acts who report great success with it.

M. P. P. A. FORMS ALLIANCE

The Music Publishers' Protective Association, has formed a business alliance with the National Association of Bonded Attorneys for the purpose of increasing the efficiency of its collection department.

This branch of the association's business, organized but a short time ago, is producing fine results for the music men, and is looked upon as one of the most valuable of its various departments.

NEW WESTERN HIT STARTED

Sherman, Clay & Co., the San Francisco music house which started the hit "Hold Me" on the road to big popularity, have a new one in "Whispering," a song by John Schonberger. Although heard but a little in the east it is already attracting much attention.

RAY WALKER'S MOTHER DEAD

Mrs. Libbie Walker, mother of Ray Walker the songwriter and composer, died last week at her home in Brooklyn. Ray, now connected with the Chicago office of Irving Berlin, Inc., was notified of her illness early last week and arrived home before she died.

VON TILZER RELEASES NEW ONES

Harry Von Tilzer has released four new songs for the coming fall season. They are "When the Harvest Moon Is Shining," "That Old Irish Mother of Mine," "I've Got the A. B. C. D. Blues" and "Where the Sweet Daddies Grow."

LEN DOIG WITH GILBERT

Len Doig, for several years with Charles K. Harris, is now connected with the professional department of L. Wolfe Gilbert.

EDDIE SMALLEY IS ILL

Eddie Smalley, of the Harry Von Tilzer Music Co., is ill and is spending the summer in the New Hampshire mountains.

TED SNYDER ON VACATION

Ted Snyder of the Eaterson, Berlin & Snyder Co., is on a month's vacation.

SONG PIRATES AT WORK

Song pirates, as the counterfeitors of published music are called, are again at work and judging from the number of spurious copies now on the market they are operating widely.

A number of the counterfeit copies come from South America and are being disposed of in that country as well as the United States. Practically all of the big selling songs have been duplicated by the South American pirates. Little or no attempt to imitate the title page of the original copy has been made, the printing and engraving work are coarse and rough and any dealer handling them knows at once that the copies are spurious.

Another case of piracy, far more dangerous than the South American work, has recently come to light. The work, evidently done somewhere in the West, is remarkably good, and only an expert can determine the counterfeit. Everything in connection with the original copy has been duplicated. Title page, imprint, words and piano arrangement would deceive any one. The first number discovered to have been duplicated is that of "Dardanella" and the reproduction is remarkable. Only a minute examination can detect the faults in the counterfeit copy.

The plates, evidently reproduced from the original by photography, are clear and distinct and are well made. The "Dardanella" counterfeit made its first appearance on the western coast and thousands of copies are said to have been sold in San Francisco, Los Angeles and other western cities.

The Music Publishers' Protective Association is investigating the matter.

E. C. MILLS IS BACK

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, is back from a month's vacation, spent on the Pacific Coast. On the way out and back, Mr. Mills stopped at all the principal cities and made a careful survey of the music situation.

At a meeting of the association held on Friday night last, he made a detailed report of his investigations and recommended a number of important changes in the operation of the music publishing business with the idea of bettering business conditions.

MUSIC ROLL MEN MEET

An important meeting of music roll men was held on Thursday of last week. What took place is a matter of great secrecy among the roll men, none of whom when approached would discuss the matter for publication.

It is said, however, that the big subject under discussion was the word roll situation and the fact that a number of music publishers have not made general releases of their word roll rights.

FEIST GETS "BLACKSMITH RAG"

Leo Feist, Inc., has taken over the publication rights of Ted Garton's novelty number "The Blacksmith Rag." This number is a big favorite with the orchestras throughout the east and a big campaign of popularization in connection with it will be inaugurated immediately by the Feist house.

FEIST PUT NEW SONGS OVER

The new Leo Feist songs, "Honolulu Eyes" and "I'm in Heaven When I'm in My Mother's Arms," which were released early this season, are already well along the road to popular success. Both numbers are being featured by scores of the big vaudeville singers.

NEWMAN TO MARRY AGAIN

Harry Newman, for years in the music business, but now in the mercantile line, announces that he is to marry again. On September 24 he will wed a Mrs. Bacharach, a widow possessed of much wealth.

Nancy Gibbs, English actress, arrived in this country last week.

Lola Fisher returned to this country from Europe last week.

Jay Gould has been engaged for "Gus Edwards Revue of 1920."

Richard Ordynski returned from Europe on the *Imperator* last week.

Gertrude Ralston joined "The Tempters" in Louisville last week.

E. L. Spiro will manage Al Woods' "Up in Mabel's Room" this season.

Duffy and Mann will shortly be seen in a new act by Hockey and Green.

Lillian Fennington has joined the staff of the *Exhibitor's Trade Review*.

The Mijares Brothers have been added to the cast of the Century Roof.

Sophie Tucker has been booked to play the Majestic, Chicago, next week.

Jean Russel will shortly be seen in a new single by Hockey and Green.

Frank Hatch and Effingham Pinto have been engaged for "Anna Ascends."

Mme. Ziguener has been engaged for three weeks at the Strand, Brooklyn.

Lynn Sterling has been engaged to play with the Coburns in "French Leave."

Herbert Fields is understudying Charles Purcell in "The Poor Little Ritz Girl."

Gilbert Miller sailed last week on the Olympic for America to look over plays.

Selbini and Grovini open on the Orpheum Circuit this week at Milwaukee.

Billie Wedgewood has joined the octette of "Lady Billy," Mitzi's new musical piece.

Jobyna Howland, who has been ill, has returned to the cast of "The Gold Diggers."

J. Harry Irvine is to be leading man and stage director for Walter Hampden this season.

Beatrice and Elizabeth Darling have been engaged for "The Girl in the Private Room."

Harry Conor and Harry Evarts have been engaged for "The Girl in the Private Room."

Charles Hanson Towne is to weave Porter Emerson Browne's "The Bad Man" into a novel.

Frank Maurice, a singer in "Good Times," became the father of a baby girl last week.

Higgins and Bates, at Bozart's, Atlantic City, have had their contract extended two weeks.

Nana Bryant, Larry Reilly and Ada Boshell have been recently engaged for "The Invasion."

Leon Errol is staging the new Harry Miller revue, rehearsing at Keith's 81st Street Theatre.

Charles Bornhaupt has sold his home, "Huguenot Park," on Staten Island and moved into town.

Hazel Alger will open with A. H. Wood's "Up in Mabel's Room" company at Easton, Pa., Sept. 20.

Alexander Onslow will have a part in "French Leave," which Mr. and Mrs. Co-burn are rehearsing.

Al Fox, of the "Scandals of 1920," gave a farewell party last Thursday night to Dr. and Mrs. Ta Joie.

John Doran, who will originate the leading tenor role in "Mecca," arrived from England last Saturday.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 33)

Campbell and Lee will be seen shortly in a new act written by Herman Timberg, entitled "Fiddling Nonsense."

Bert French and Oscar Eagle have been engaged to stage several numbers in "Jimmie" for Arthur Hammerstein.

D'Amour and Douglass are rehearsing a new novelty act, consisting of singing, dancing and feats of strength.

Dianne Ely has been engaged to play the part of "Lizzie" in the New England company of "Peck's Bad Boy."

William Murray of the Four Nelsons and Mildred Barton of the Hippodrome chorus were married last week.

Helen Robinson, Bobby Reed and Marjorie Mason have joined Harold Hevia's Orpheum Players at Montreal.

Gertrude Waixel has taken up her abode in Lawrence, Mass., where she is leading woman of the Colonial Players.

Harry Clay Blaney is to sail for England September 18 on the Olympic. He will remain abroad for six weeks.

Helen G. Laffan has been elected a director of the Interstate Fair Association, of which she is assistant secretary.

Tom Walsh has been engaged for "Cornered," the Madge Kennedy comedy, in which she will return to the stage.

Bennett Southard and Antoine Asher have been added to the cast of "Sonja," which Joe Klaw will produce shortly.

Betty Alden, Warde Wolf and Edwin Morse will appear in "Anna Ascends," with Alice Brady at the Playhouse.

Anna Wheaton will originate a leading comedy role in "Piccadilly to Broadway," the E. Ray Goetz forthcoming revue.

Polly Aronson, who has been at the Victory, Pittsburgh, the past five years, is with the Title Tattles this season.

Betty Beldair, one of the dancers in "The Poor Little Ritz Girl," has been added to the cast of "The Midnight Rounders."

John Murray Anderson and Augustus Barrett have written a new musical comedy, for which casting will begin this week.

Dolores sailed from France last Saturday with the costumes she is to wear in the new "Nine o'Clock Revue," due in four weeks.

Basil Dean left London for New York last week to stage the John Galsworthy play, "The Skin Game," for William A. Brady.

Dorothy Flamm, appearing in the Century Roof show, is to be married on September 25 to William H. Hendry, non-professional.

Mary Beth Barnelle, a sixteen-year-old ingenue who has been appearing in films, has been engaged for "Gus Edwards' Revue of 1920."

Helen Lamp of the "Midnight Frolic" and Joseph Fitzsimmons were married at St. Malachy's Church in Long Island City on Labor Day.

George Hobart is now finishing up the book of Gus Edwards' Revue of 1920 and Arthur Bugs Baer is working on a comedy baseball scene.

Tom Burke is on his way to New York from Liverpool, England, to sing in concert in America under the direction of William Morris.

Zaza Ehrick and Adele Yost will shortly be seen in a new double act with Sol Kaplan at the piano. The act will be billed as Zaza and Yost.

John Brown, an employee of the stage department of the Hippodrome, and Helen McDonald, a member of the chorus, were married last week.

Helen Wolcott will be leading woman for William Hodge when he begins his second season in "The Guest of Honor," at New Haven, next week.

William J. Guard of the Metropolitan Opera Company returned from a three months' trip to Italy, aboard the *President Wilson*, last week.

Richard Lambert will direct the business affairs of "The Merchant of Venus" when that play opens at the Punch and Judy Theatre, Sept. 27.

Ada Forman is taking a four weeks' rest at Summit, N. J., and will leave for London on November 1 to fulfill an eight weeks' engagement.

Celeste Millar left for Paris on the Aquitania last week to purchase costumes and drapes for the forthcoming "Gus Edwards' Revue of 1920."

Marjorie Hope, understudy for Dolores Mendez in "Cinderella on Broadway," played the part last week during Miss Mendez's indisposition.

Mercedes Lorenz, engaged to play the part of Irene in the show by that name, was taken ill with appendicitis last week and forced to withdraw.

Julius Tannen, Al Roberts, Frank Morgan, Arthur Gordon and Florence Morrison will appear with Nora Bayes in "Her Family Tree," now in rehearsal.

Carroll MacComas has been engaged for "Easy Money," which opens at the Punch and Judy Theatre, Sept. 27, under the title of "The Merchant of Venus."

The Pepper Twins and Tom Brown's Highlanders will have all new material this season. They will be seen on the Keith time in the near future.

The Henna Trio, three girls who opened last week at the Regent, have been booked for nine weeks on the Moss and Sablotsky Amalgamated time.

William Fleming, head of the wig department of the Hippodrome, and Maggie Mauley, wardrobe mistress at the same house, were married last week.

Walter Harwig, president of the Garden Players, has been appointed to succeed Kenneth Macgowan as executive director of the New York Drama League.

Jacob P. Adler is soon to begin rehearsals in "The Merchant of Venice," in which he is to make his so-called farewell appearance after forty years on the stage.

Gustave Rolland has been engaged for "Anna Ascends," the new play by Harry Chapman Ford in which Alice Brady will open at the Playhouse on Sept. 20.

La Troy, the oriental dancer who appeared with the "California Bathing Girls," at the Broadway recently, has been booked for the Moulin Rouge.

Sully and Mack have received a route over the Keith time. Sully was formerly with Al Shayne, and Mack used to work with Anthony, of Anthony and Arnold.

Jennie Middleton, Walter Mathey and Company, Rome and Gaut, "Moonlight," and "The Corner Store" were on the bill at the Majestic, Brooklyn, Sunday concert.

Eleanor Brent of the Orpheum Stock Company, Germantown, Philadelphia, is to appear in vaudeville in a sketch by James Madison, entitled "The House of Mystery."

Carroll MacComas, Vivian Rushmore and Thais Magrane have been engaged for the Alan Brooks comedy, "Merchant of Venus," which opens at the Punch and Judy on Sept. 27.

Zella Harlan, a female baritone with a double voice, will open in about two weeks with a new act written by James Bradwell and produced and directed by Ed. A. Wilson.

Earl and Marie Gates, a dancing team, joined the George Jessell revue, "Troubles of 1920," at the Alhambra Sunday night and opened Monday morning at the Palace with the act.

Ruth Budd, aerial performer in the Ziegfeld Midnight Frolic, was severely injured last week when she lost her grasp on a rope down which she was expected to slide twenty-five feet.

Josephine Kieran and Isobel Holland have been signed for a new revue to be produced by Harry Miller, which is scheduled to open on the Keith time the latter part of September.

Jack and Foris, who have been appearing in Belgium for the past two years, returned to this country last Thursday and opened this Monday at the American for a tour of the Loew time.

Blanche Lorraine and her Marimba Jazz Band returned to town last week after having played a successful road tour for three months. The band opens for the Victor Lyceum Bureau, October 4.

Frederick Stanhope, who went to London to stage "The Garden of Allah" at the Drury Lane Theatre, is due to arrive in New York this week. He is bringing with him a new play by Robert Hitchens.

Tom Burke, the Irish tenor, managed by William Morris, will make his first American appearance on September 24 at the Pontiac Theatre, Saranac Lake, at a benefit for St. Bernard's Catholic Church.

Harry A. Romm, formerly of Romm and Haney, has associated himself with Max J. Landau in the booking and producing end of the business with offices in the Putnam Building. Miss Haney will continue as a single.

Elizabeth Coyle, Daisy Smith, Miriam Miller, Olive Clark, Winifred Wood, Mollie Wood, Bobbie Kern, Iase Nelson, Florence Phelps, Minnie Clifton and Nellie Melville have been added to the cast of the Hippodrome show.

Bert Lippe, former assistant stage manager atop the New Amsterdam Theatre and who has been functioning as Alfred E. Aaron's office boy more recently, has left the latter's employ to appear in the "Gus Edwards' Revue of 1920."

Bernie Grossman, formerly with the "Trip to Hitland" act, and forced to undergo several operations, is now better and rejoined the act at the Regent Theatre this week.

Mrs. C. R. Reno, professionally known as Josie Slater, while playing in Denton, Md., last week received the news of her mother's death in Brooklyn. The latter was well known to members in the many companies her daughter had appeared with during the past twenty-five years.

Helen Aubrey and her daughter Jane, who were with one of the Overseas theatrical units during the war, and who have been actively engaged in stock with Coblenz as a base since the signing of the armistice, returned to New York recently to get a fresh supply of plays and a number of new people.

(Continued on page 33)

ALL NEW YORK IS APPLAUDING THESE FEIST HITS

HONOLULU EYES

A TANTALIZING TUNE SET TO TANTALIZING WORDS



CAN'T SIDE TRACK THIS ONE
IT'S A REAL NATURAL HIT

I'M IN HEAVEN WHEN I'M IN MY MOTHER'S ARMS

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DRAMATIC and MUSICAL

COHAN'S FIRST PLAY AS PRODUCER ALONE DON'T REGISTER HARD

"GENIUS AND THE CROWD." A comedy in three acts by John T. McIntyre and Francis Hill. Produced by George M. Cohan and presented at the George M. Cohan Theatre, Monday evening, September 6, 1920.

CAST

Philippe Trava.....George Renavent
Robert G. Burr.....Frank Otto
Harrison Lloyd.....H. Cooper Cliffe
Dickson.....Frank Hollins
Parker.....Frank Ross
Gasparo Tagliani.....Fuller Mellish
Salvatore Venneto.....Howard Boulden
Giovanni Sataro.....Max Froelich
Luigi Baccigalupo.....Charles Bartlett
Edouard Barna.....Wright Kramer
Tenor soloist.....Ralph Brainard
Mira Van Ness.....Marion Coakley
Madame Trava.....Viola Leach
Louise Gribert.....Marie Pecheur
Mrs. Lanham.....Lenora Ottinger
Rosamond Lanham.....Vera Fuller Mellish
Mrs. Berners.....Ruby Trelease
Vera Cleeve.....Constance Beaumar
Mme. Serafina Lorilia.....Katherine Stewart
Miss Buck.....Marion Manley
Beasie.....Rita Romilly
Miss De Puyster.....Oretta Lewis
Miss Leffings.....Helen Shaw
Miss Arlingham.....Adele Leroy
Mrs. Brooks-Vinton.....Kay MacCausland
Mrs. Boyd-Jones.....Adelaide Starr
Mrs. Mc-Duff-Powell.....Dorothy Quigley
Miss Bellamy.....Dorothy Loraine
Miss Van Orden.....Helen Lovett
Miss Westerveldt.....Marie Cummings
Miss Vanderslip.....Dorothy Clay

"Genius and the Crowd" is the first play to be presented here by George M. Cohan since he severed his partnership relations with Sam H. Harris, and it strikes us as being the sort of comedy which, while interesting in spots, is not sufficiently interesting to lure the public in crowds.

The idea of a genius, a violin virtuoso in this case, grown tired of the mob's plaudits, bored by encomiums to the point where he is ready to quit his fiddling and hide him far from the adulating throng, is a mighty good one. But if it weren't for the fact that America's most versatile dramatic genius himself, who is none other than George M. Cohan, took a hand in fashioning this comedy, it might have proved a dismal play to watch.

The ebullient G. M. C.'s hand was evident throughout. The comedy lines were punched in like nuts in a nut cake. *Philippe Trava*, the violinistic genius, was the sugar coating all right. But, somehow, the baked product remained doughy beyond the surface.

It is just when the genius has reached the zenith of his fame that the crowd gets on his nerves to the extent that he is ready to give up playing and take to the woods. He announces that he will not appear at the concert arranged for the following night and doesn't care a whoop what the mob thinks of his action.

But a young automobile salesman friend of the genius sets out to change the temperamental one's mind about not appearing in public again and accomplishes his end by making believe that he is in love with the violinist's pretty feminine secretary. She has traveled to many lands with *Trava*, but all the time he thought his feelings toward her were platonic. It only occurred to him that he really was in love with her when his salesman friend began to take a romantic interest in her.

So, the salesman creates a situation where the genius must win her away through the medium of his violin, by charming her into sharing his love through his playing. And the only way he can do that is by appearing on the concert stage. This is what he finally does.

George Renavent gave a splendid performance as the genius. His acting really left nothing to be desired, for he lived the

character rather than played to it. Frank Otto, as the salesman, displayed a keen sense of the humorous value of the part and played it in a delightfully becoming manner. Marion Coakley, as the genius's secretary, was easily the best of the feminine players in the cast. And Katherine Stewart, as a plump, operatic diva, is also deserving of credit for the capable manner in which she played her part.

H. Cooper Cliffe, as an impresario, made the part stand out impressively and Fuller Mellish, as an old violin mender, gave splendid reality to that particular character. But Wright Kramer, as a tenor, might have done something better with his role if he hadn't persisted in overplaying it, making it essentially something of the theatre rather than a character we are likely to encounter in real life.

The cast, a long one, played well for the most part, and the producer is to be commended for having chosen most of the players so aptly. As for the production itself, it was very well staged.

All of which leads us to believe that even if "Genius and the Crowd" fails to attract a vast patronage here, there is enough entertainment in it to make it highly successful in the smaller cities of these United States.

NEW LINCOLN PLAY FOUNDED ON ONE EVENT IN EMANCIPATOR'S LIFE

"A MAN OF THE PEOPLE." A drama in prologue, three acts and epilogue, by Thomas Dixon. Presented by Thomas Dixon at the Bijou Theatre, on Tuesday evening, September 7, 1920.

CAST

The Prologue
Abe.....Robert Little
Nancy.....Angela Cahill
Persons of the Play
Abraham Lincoln.....Howard Hall
Mrs. Lincoln.....Ellen Mortimer
Colonel Nicolay.....Claude H. Cooper
Edward.....Charles E. Bloomer
Edwin H. Stanton.....W. J. Brady
General Geo. B. McClellan.....Charles Webster
Captain Vaughn.....Charles Coghlan
Betty Winter.....Patricia Morris
Thaddeus Stevens.....John C. Hickie
Henry Raymond.....Redfield Clarke
John H. Gilmore.....Caryl Gillin
A Sister.....Isabel Hill
A Congressman.....Charles Gilbert
A Mother.....Lenore Norville
A Woman.....Angela Cahill
A Telegraph operator.....Howard Clancy
Committeeman from Maryland.....Fred C. Strong

"A Man of the People," the second Lincoln play to make its appearance in New York during the past year, compares favorably with the earlier opus of *Drinkwater*, for the same spiritual overtones are present in both.

Of course, Thomas Dixon's conception of the rugged character of the emancipator is American, yet it does not conflict with the Englishman's idea of Lincoln in the *Drinkwater* play. While the latter has developed the character of Lincoln through many episodes, Dixon has been content to confine himself to one specific episode.

A historical note in the program explains: "The action of the play is based on the facts connected with the visit of the Republican National Committee to Washington, August 23, 1864, and their extraordinary demands on Abraham Lincoln in the crisis of the Presidential election." The piece is told in a prologue, three acts and an epilogue. The prologue is a glimpse of the boy Lincoln at his mother's knee.

Howard Hall plays the role of Lincoln. While his resemblance to the emancipator is not striking, however, his performance on the whole is excellent. There is a large and capable cast, in which Ellen Mortimer, Charles Webster, Isabel Hill and Leonore Norville were exceptionally good.

Dramatic News Continued on Page 27

"HONEY DEW" LOOKS LIKE REAL SUCCESS FOR JOE WEBER

"HONEY DEW." A musical comedy with book and lyrics by Joseph Herbert. Music by Efrem Zimbalist. Presented by Joe Weber, at the Casino Theatre, Wednesday evening, September 8, 1920.

CAST

Henry Honeydew.....Hal Forde
Sylvester Adams.....John Park
Howard Taylor.....Sam Ash
Captain Dick.....John Dunsmure
Jack.....Kuy Kendall
Pedro.....Frank Gill
Chausier.....Fred Manatt
Timothy Hay.....Walter Morrison
Mrs. Vanoni.....Theresa Maxwell Conover
Lenore.....Dorothy Follis
Muriel.....Ethelind Terry
Penelope.....Marie Hall
Conchita.....Mlle. Marguerite
Daisy.....Evelyn Earle

Efrem Zimbalist's first contribution to the musical comedy stage has all the earmarks of a sure-fire success, despite the fact that the music is not the only outstanding feature, for the book and lyrics are excellent, and the staging nothing short of a revelation. To top this off, there is a capable cast and a large and pretty chorus.

The story is woven about the highly amusing situations in the married life of Henry Honeydew, a composer of romantic operas. He is unhappily married, and his life is made all the more unhappy by the continuous presence in his household of his mother-in-law. So he divorces Leonore and marries Muriel. A year later, his father-in-law marries his former wife, Leonore. So there you are.

Zimbalist's musical setting, in more numbers than one, has the touch of the finished musician. In the beautifully staged Chinese Fantasy in the first act, the production verges upon the Gilbert-Sullivan comic opera type. There is an unstinted flow of the purest melody throughout the whole scene.

Several of the other numbers which are bound to find favor with the public at large are "Honey Dew," "Cup of Tea," "Sunshine and Love," "My Dearest Friend" and "Drop Me a Line".

Hal Forde sang the leading role. There was much good dancing by Conchita and Pedro, and Mlle. Marguerite and Frank Gill. Dorothy Follis, as Leonore, is an attractive young lady with a pleasing voice. Ethelind Terry sang beautifully and looked the same.

This looks like a real success for Joe Weber, who, judging by the way he has produced the piece, is worthy of it.

HELEN MOLLER TO RE-WED

Helen Moller, the Greek dancer, whose marriage to Robert A. Poole, a wealthy Englishman, was automatically nullified by the result of an unforeseen legal complication, will soon sail for England, where she and Poole, who is ill in a British sanitarium, will be re-married. The original suit for divorce brought by Poole's first wife contained a flaw which did not become known until after Poole and Miss Moller were wed.

GUILD REHEARSING PLAY

Rehearsals have begun at the Garrick for "The Treasure," David Pinski's comedy, which will have its first presentation in English as the opening event of the Theatre Guild season on Monday, October 4.

Dudley Digges, Fred Eric, Erskine Sanford, Henry Travers and Helen Westley, of the Guild company, are to appear in the play, and it is announced that Celia Adler, who created the role of the suddenly-wealthy daughter, will be a Guild guest-player for the duration of the comedy.

"JACK O'LANTERN" RE-OPENS

The former Fred Stone show "Jack O'Lantern," opened at Worcester, this week, and will make a tour of the more important cities, including the South and West, as far as the coast.

Prominently featured are Doyle and Dixon. Others in the cast include Elva Magnus, Bessie Franklin, Charles Silber, Marie Callahan, Eileen Christie, Charles George, Lucie Lorraine, Ethel Lawrence, Roy Binder, Frank Herbert, Joseph Robinson, Mark Freeman, Tom Brown's Clown Band, Florence Roberts, Lillian Manet, Ruth Baker, Adelaine Sawyer, Eleanor Ready and the ensemble.

MOROSCO PREPARING "MOM"

"Mom" will start rehearsals shortly and, after a couple of weeks out of town, will be brought by Oliver Morosco into the Little Theatre.

The cast of those already engaged includes Minnie Dupree, Lorin Riker, Mina Gumbell, Warren Baxter, Averill Harris and Helen Weer.

MARC KLAU NAMES THEATRE

Marc Klaw's new theatre in West Forty-fifth Street will be called "The Klaw."

"LITTLE OLD NEW YORK" SHOWS CITY AND NOTED MEN IN THE MAKING

"LITTLE OLD NEW YORK." A comedy in four acts by Rida Johnson Young. Presented by Sam H. Harris at the Plymouth Theatre, Wednesday evening, September 8, 1920.

CAST

Larry Delevan.....Ernest Glendinning
Washington Irving.....Frank Charlton
Fitz Green Halleck.....John Randall
Henry Brevort.....John Ward
Daniel O'Reilly.....Charles Kennedy
Cornellius Vanderbilt.....Douglas J. Wood
John Jacob Astor.....Albert Andrus
Betty Schuyler.....Susan Given
Bunny Waters.....Donald Meek
Rachel Brewster.....Margaret Nugent
Bully Boy Brewster.....Paul Porter
Arlane de Fuyster.....Pauline Whitson
Michael O'Day.....Alf T. Helton
Patricia O'Day.....Genevieve Tobin
Peter Delmonico.....William J. McClure
Bill Hart.....Frank Horton
John Hoey.....Fred Fairbanks
Samuel Bailey.....Thomas Houck

"Little Old New York," a Gothic comedy picture of the period of 1810, is an altogether charming comedy. Its texture has been woven with diverting incidents surrounding the early fortunes of some half-score persons whose names have become closely allied with the literary, social, political and industrial evolution of the Island of Manhattan.

In the opening scene, Henry Brevoort is shown winning money from other young bloods in an all night card game. Washington Irving is introduced to acquaintances as "a scribbler who sometimes finds favor." As in other recent shows of old New York, Peter Delmonico appears, this time peddling sandwiches at a prize fight. Then John Jacob Astor enters in the role of real estate speculator who already owns twenty-five parcels of Wall Street land and who is about to tempt the fates of fortune by speculating in Gramercy Park properties.

The story concerns a girl masquerading as a boy. She does this to obtain the estate left to her dead brother by an uncle and thus save her father from poverty.

Genevieve Tobin played the role of the fair masquerader. It is a part admirably suited to her versatile talents. Ernest Glendinning is the young hero who foresees the value of steamboats and invented engines, and falls in love with the heroine. Albert Andrus, as Astor, did other authentic bits of work. Sam Forrest staged the piece.

Chicago, Ill.

Dear Folks:-

THAT NAUGHTY WALTZ

just keeps on goin' like the dickens - gettin' bigger 'n better all the time - A riot every time it's sung or played - just like "Missouri" used to be!

ASK THE ROSE

Here's a new waltz ballad that's steppin' out like a king's thoroughbred. Prettest thing you've ever heard! Great for folks with sentimental vocal chords.

I LOVE YOU SUNDAY

is provin' a big surprise - Kickin' up a great rumpus! It's got a clever idea and a peach of a fox-trot time. Charley Straight wrote it.

SWEET AND LOW

Seems to be no stoppin' this one. The public knows a good song when it hears one and the public picked this like it picks all my songs! Thank you one and all.

F.J.A. Forster

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NEW YORK CITY.

Palace—Creole Fashion Plate—Nonnette—Eddie Leonard—Ruth Roye.
Riverside—Merritt & Bridwell—Lee Laurio—Josephine & Henning—Puritana.
Colonial—Hackett & Delmar's Dance Shop—Amets—Dolly Kay—4 Nighttons.
Alhambra—Raymo & Rogers—Tony—Dooley & Sales—4 Marx Bros.—Rob. R. Keane.
Royal—Edw. Hill—Morris & Campbell—Frank Mullane—Ye Song Shoppe—4 Lamey Bros.
Jefferson—Leon Errol & Co.—Davis & Pelle—Corinne Tilton Rev.
Hamilton—Ramsell & Deyo.

BROOKLYN, N. Y.

Orpheum—The Vivians—Kranz & LaSalle—Ben Welch—Mary Marble & Co.—Jas. J. Morton—Grace Nelson—Little Cottage—Pedestrianism—Lorimer Hudson & Co.
Bushwick—Ben Welch—Leon Stanton & Co.—Bradley & Ardine—Patricola—Thos. E. Shea & Co.

ALBANY.

Proctors—Vernon Stiles—Velerie Bergere & Co.—Aileen Stanley.

BALTIMORE.

Maryland—Klutings Animals—Margaret Ford—Billy Shaw & Co.—Bert Kenny—Marshall Montgomery—H. J. Conley & Co.—Belle Baker—4 Ortons.

BUFFALO.

Shea's—Raymond Wilbert—Bert Fitzgibbons—Margaret Padula—Denishawn Dancers—Big City 4—Galletis Monks.

BOSTON.

Keith's—Toney & Norman—Corradinis' Animals—Raymond Bond & Co.—Beatrice Herford—Lambert & Ball.

CINCINNATI.

Keith's—Worden Bros.—7 Honey Boys—Kharum—T. & K. O'Meara—Once Upon a Time—Lucille & Cockie—Matthews & Ayers.

COLUMBUS.

Hippodrome—Stanley & Milburne—Jas. Thompson & Co.—Bally Hoo Trio—Kitty & Corrine—Harry Breen—Anna Chandler.

CLEVELAND.

Keith's—Rekoma—Arnold & Lambert—Rajah—Frances Pritchard & Co.—Patrick & Otto—Joe Cook—Alex. Bros. & Eve.—Rae E. Ball & Bro.—Sylvia Loyal—Howard & Charles Rev.

DAYTON.

Lyric—Barbette—Hilda Carling & Ball—Haunted Violin—Bob Hall—McDevitt, Kelly & Quinn—Dippy Diers & Bennett.

DETROIT.

Temple—Samaroff & Sonia—Young & Wheeler—Wm. Mandel & Co.—Casey & Warren—Sully & Mack—Laura Pierpont & Co.—3 Kitamuras.

ERIE.

Colonial—Vandini & Bernard—Margaret Taylor.

GRAND RAPIDS.

Empress—Carl Carey—Yvette—Swift & Kelly—Chic Sale.

HAMILTON, CAN.

Lyric—Alexandria—Duval & Symonds—How About You—Smith & Tray—Eddie Ross—Les Henis Trio—Bert & Rosedale—Margot & Francois.

INDIANAPOLIS.

Keith's—Young & April—Jane Dillon & Co.—Burke & Durkin—Eva Shirley & Band—4 Ushers—Winter Garden Girls.

LOWELL.

Keith's—Leons Ponies—Elkins Fay & Elkins—Mason Keeler & Co.—Lydia Barry—Lane & Moran—John. F. Bloddy & Bro.

MONTREAL.

Princess—Polly & Os—Coogan & Casey—Leonore Kearn—Marlettes Mannkins—Sam Mann & Co.—Marmain Sis. & School—Nathan Bros.

OTTAWA.

Dominion—Amors Sis.—Nora Norrino & Co.—Harry Jolson—McCarthy & Stenard—Dennis Sis.—Burns & Frabito—Roy & Rude—F. & M. Dale.

PORTLAND.

Keith's—Delmar & Cole—Stephens & Hollister—Rogers, Gray & Co.—A. C. Astor—Almont & Dumont—2 Carolinas.

PITTSBURGH.

Davis—Jack Osterman—Kelly & Pollock—Geo. Kelly & Co.—Koban Japs.

PHILADELPHIA.

Keith's—LaToys Models—Johnson, Baker & J.—Grace DeMar—Ed. Morton—Zomah—Ford Sisters & Co.—Billy Arlington—Lowry & Prince.

PROVIDENCE.

Keith's—Robbie Gordono—Bessie Remple & Co.—Herbert Brooks—Gordon & Ford—The LeGros.

ROCHESTER.

Temple—Carl Emmys Pets—Bartram & Saxton—Adelaide Bell & Co.—Betty Done & Co.—Rose Clare—Paul Decker & Co.—B. & J. Creighton—Great Johnson.

SYRACUSE.

Keith's—LaFrance & Kennedy—Nellette Sis.—Henry Santry & Band—Topics of Day.

TOLEDO.

Keith's—McCloud & Norman—Forde & Sheehan—C. F. Usher—Frank Hurst—Weeks & Baron—Trixie Friganza—Topics of Day.

TORONTO.

Shea's—Walter Weems—Sissie & Blake—Clarke & Bergman—Tracey & McBride—Bert Errol—Yule & Richards—Chas. McGood & Co.

WILMINGTON.

Gerrick—Van & Carrie Avery—Ernesto—Fred LaReine—Camilie Trio—Edna Dunn.

WASHINGTON.

Keith's—Wm. Ebo & Co.—I. & J. Kaufman—Harry Holman & Co.—Topics of Day.

YOUNGSTOWN.

Hippodrome—Ethel McDonough—Joe Bennett—Fall of Eve—Armstrong & Dooney.

OPHEUM CIRCUIT

CALGARY.

Orpheum—"Music Land"—Powers & Wallace—Lord Chester & Co.—Story & Clark—Tuck & Clare—Rose & Moon—Chas. Henry's Pets.

DULUTH.

Orpheum—Varieties of 1920—Glenn & Jenkins—Emily Darrell—McConnell & Wallace—F. & M. Britton—3 Danoise Sisters.

DENVER.

Orpheum—Georgia Campbell & Co.—Bevan & Flint—Raymond Wylie & Co.—Roy La Pearl & Co.—Horlick & Saranya Sis.—Gonne & Alberta.

VAUDEVILLE BILLS
For Next Week

DES MOINES.

Orpheum—Rubeville—Henri Scott—Ford & Cunningham—Jeanette Childs—Jerome & Newell—Wyatt's Lads & Lassies.

KANSAS CITY.

Orpheum—Henrietta Crossman & Co.—Pilcer & Douglas—J. & M. Harkins—Nellie Nichols—Reddington & Grant—Solly Ward & Co.

LOS ANGELES.

Orpheum—Lovett's Concentration—Santucci—The Champion—Wilson & Larson—Jenks & Allen—Marie Gasper—Four Aces—Singer's Midgets.

LINCOLN.

Orpheum—Frank Dobson & Co.—Anita Diaz—Monks—Yates & Reed—Bronson & Baldwin—Hayata Bros.—Gardner & Hartman—Willie Mahoney.

MINNEAPOLIS.

Orpheum—Barr Twins—Bobbe & Nelson—Daisy Nellis—Kelman & O'Dare—Herbert Trio—Collier & DeWaide—5,000 a Year.

NEW ORLEANS.

Orpheum—Wm. Seabury & Co.—Newhoff & Phelps—Obey Randall—Smith & Miller—Alfred LaTell & Co.

OKLAHOMA.

Orpheum—Emma Haig & Co.—Cahill & Romaine—"Follow On"—Sidney Phillips—Miss Ioleen—Reno—Jackie & Billie.

OMAHA.

Orpheum—Spirit of Mardi Gras—Kane & Herman—Holmes & La Vere—Resista—Mrs. Wellington's Surprise—Buch Bros.—Winters & Jerome.

PORTLAND.

Orpheum—"Bits & Pieces"—Lawton—Carleton & Ballew—The Briants—Stanley & Birnes.

SAN FRANCISCO.

Orpheum—Frank Wilcox & Co.—McFarland Sis.—Primrose Four—Seven Bracks—Wallace Galvin—Eily—Coley & Jackson—Under the Apple Tree.

SACRAMENTO AND FRESNO.

Orpheum—The Love Shop—Ed. Marshall—Nelson & Cronin—Davis & Chadwick—Jack Trainor & Co.—Chas. Kenna—Challen & Keke.

SIOUX CITY.

Orpheum—Cleveland & Donny—Brent Hayes—Bothwell Browne & Girls—Ned Norworth & Co.—Willie Hale & Bro.—Nelson & Barry Boys—Bartholdi's Birds.

SEATTLE.

Orpheum—Shelah Terry & Co.—Adler & Dunbar—Clifford & Wills—J. Ros. Johnson & Co.—LaGraciosa—Welch, Mealy & Montrose—Asaki & Taki.

SALT LAKE CITY.

Orpheum—Oliver & Olp—The Love Game—Dave Harris—Duffy & Sweeney—Orren & Drew—Arco Bros.

ST. PAUL.

Orpheum—Blossom Seeley & Co.—Man Off Ice Wagon—Grant Gardner—Claud & Marion—Herbert & Dare—J. & N. Olms—Bert Baker & Co.

ST. LOUIS.

Orpheum—Harry Carroll Rev.—Wm. Gaxton & Co.—Cameron Sis.—Swor Bros.—Oscar Lorraine—Selbini & Grovini.

VANCOUVER.

Orpheum—Harry Fox & Co.—Will Shone—3 Lords—Dewey & Rogers—Wallis Clark & Co.—4 Harmony Kings—Wastisks & Understudy.

WINNIPEG.

Orpheum—Flirtation—Herman & Shirley—Reed & Tucker—Mullen & Francis—Morgan & Kloter—J. & E. Mitchell.

F. F. PROCTOR CIRCUIT

NEW YORK CITY.

51st St.—Millard & Martin—Bradley & Ardine—Francis Renault—Rudina—Hendricks & Stone—Flo Lewis & Co.

5th Ave. (First Half).

Sultan—Taylor, Howard & Them—Valerie Bergere—Petit Troupe—Warren & Mable—Yeoman & Lizzie—B. Bentley—Selbini & Nagel. (Second Half)—Richards—Neel & Most—Basil Lynn Co.—Anthony & Arnold—Kirby, Quinn & Anger—Carrie Jacob's Band.

Regent—Jimmy Lucas Co.—Monroe & Grant—Gartrell & Harris—James Toronto—Trip to Hitland—Ed & Birdie Conrad.

Broadway—Donovan & Lee—J. C. Morton—Jolly Ka—Trip to Hitland—Prevost & Goulet—Jasslers & Kraft.

23d St. (First Half).

Chas. & S. McDonald—The Smiths—Allen Gray—Amets—Kelly & Post—Bernard & Myra. (Second Half)—Carver & Randolph—Phil Ward & Girls—Zelda Santley.

Harlem Opera House (First Half)—Nine Liberty Girls—Howard & Sadler—Williams & Pierce—Pierce & Kraft.

28d St. (First Half).

—Holliday & Willette—Lucky & Harris—Jazz Band—Pederson Bros. (Last Half)—Brown & Myrtle—Chas. Barney—Buddy Walker—Rose Wise Co.

ITHACA.

(First Half)—The Boiles—Salle Marley—Doughlas Family—Paul Roberts Co.

JERSEY CITY.

(First Half)—Will Ward—Newell & Most—Bernard & Townes—Chas. A. Glocker—Eddie Richards—Harry L. Mason. (Last Half)—Fox & Ward—Howard & Sadler—Camilla's Birds—9 Liberty Girls.

LAZELTON.

(First Half)—Holliday & Willette—Lucky & Harris—Jazz Band—Pederson Bros. (Last Half)—Brown & Myrtle—Chas. Barney—Buddy Walker—Rose Wise Co.

MELVILLE.

(First Half)—Lark Lanning—Baldwin & Sheldon—Dealey's Girls. (Last Half)—Hanlon & Arthur—May & Irving Jones—Sidney Shepart Co.

MONTREAL.

Amors Sis.—Gertrude George—B. & C. Girls—Arnold & Florence—Toomey Bros.

MIDDLETON.

Rond & Gallaway—Pollard—Wild Sadalla—Three Buddies.

NEW LONDON.

(First Half)—Eddy & Earl—3 Habots & Torinti—Frank & T. Schell—Ferman & Nash—Naynons Birds. (Last Half)—Kilgard & Shirley—Forrest & Singleton—Ahearn & Peterson—Mack & Forrest.

NEW BRITAIN.

(First Half)—Rond & Gallaway—Wild & Sadalla—Loney Haskell—Black & White. (Last Half)—Loring & Lesig—Jack McDermott—A Natural Voice.

NORTH ADAMS.

(First Half)—Collins & Hill—Whitney & Wilson—Stevens & Brown—Hank Brown & Co.—Weber, Beck & Frazer. (Last Half)—Time Beaminos—Kimberly & Page—Harry Graland—Silvers & Brown.

NEWCASTLE.

(First Half)—Gibbons—Marionettes—Evans & Miller—On the Mississippi—Devine & Williams—Bud Snyder Co. (Last Half)—Drape & T. Yorkov Sis.—Dunham & Malley—Walton & Marshall—Raymond & Rogers—Mimic World.

SYRACUSE.

(First Half)—Depage & Yorkov Sis.—Dunham & O'Malley—Walton & Marshall—Life—Gillen & Hickey—Boarding School. (Last Half)—3 Bobs—Corinne Arbuckle—Aloha & Girle—Man Hunt—Sterling Axe Four—Little Jim.

SHEMANDOAH.

(First Half)—Pique & Fellows—Chas. Barney Co.—Buddy Walker—Ross Wise. (Last Half)—Holliday & Willet—Jazz Bab—Lucky & Harris—Pederson Bros.

SARATOGA.

Putting It Over—Winkle & Dean—Southern Four.

STAMFORD.

(First Half)—Pollard—Charlotte Hough—Jack Joyce—The Corner Store. (Last Half)—Morin—Dancing Hagens—Lamey Haskell—In Old Madrid.

TROY.

(First Half)—Clown Sel—Burns & Wilson—Sterling Axe Four—The Owl—Rayno & Rogers—Billy Shaw & Co. (Last Half)—Green & Myra—Jack & T. Weir—Valera Berger Co.—On the Mississippi—Gillen & Mulhah—Kitamura Japs.

UTICA.

(First Half)—Kitamura Japs—Jack & T. Weir—Bobby Bentley Co.—Green & Myra—B. McDermott.

Santos & Hayes—Ballot Trio—Senator Frances Murphy.

PITTSBURGH.

Welch & Irwin—Arthur Turely—Rice & Graham—Overholts & Young—Al. Conrad Co.—Clifford Wayne—Cuncan & Lynn—Violate & Charles.

PASADENA.

(First Half)—Dancing Hagens—Jack McDermont—Fanyella Tyson—Ward & Amb—Artcraft Revue. (Last Half)—McLuar & Hamilton—Charlotte Hough—Chas. Dean—Jack Joyce—Nevassar Girls.

PITTSTFIELD.

(First Half)—The Bram

FOLLOW THE LUCKY HOUSE!
HARRY VON TILZER

SONGS HAVE ALWAYS BEEN LUCKY FOR THOUSANDS OF PROFESSIONALS FOR A GREAT MANY YEARS AND JUDGING BY THE BUNCH OF GREAT SONGS HE HAS THIS YEAR HE IS GOING TO BRING LOTS OF SUCCESS AND LUCK TO THOUSANDS OF OTHERS.

YOU CAN'T MISS WITH ANY SONGS ON THIS PAGE—SOME HITS.

HARRY VON TILZER'S TWENTY-EIGHTH ANNIVERSARY BALLAD
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THE MOST BEAUTIFUL HARMONY BALLAD ON THE MARKET. ARRANGED FOR EVERY KIND OF COMBINATION.

THAT OLD IRISH MOTHER OF MINE

BILLY JEROME NEVER WROTE A MORE BEAUTIFUL LYRIC WITH A PERFECT BLENDING OF MELODY, BY HARRY VON TILZER.

I WANT TO GO

WHERE THE SWEET DADDIES GROW

BETTER THAN THEY'RE ALL SWEETIES



BETTER THAN I WANT A DOLL

THE INCOMPARABLE SONG HIT

BIGGER HIT NOW THAN EVER

WONDERFUL EXTRA PATTER CHORUS. GREAT DUET HARMONY FOR TWO BOYS OR TWO GIRLS.

A WONDERFUL MELODY BLUE SONG

I'VE GOT THE A.B.C.D. BLUES

WONDERFUL MELODY BLUE SONG

YOU MAY BE THE WORLD TO YOUR MOTHER, BUT YOU'RE ONLY AN OIL CAN TO ME
A WONDERFUL COMEDY SONG

CAROLINA SUNSHINE WILL LIVE FOREVER

SILVER WATER NOVELTY FOX TROT GREAT FOR DUMB ACTS

HARRY VON TILZER MUSIC PUB. CO. 222 West 46th Street
NEW YORK

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LONDON—Herman Darewski Music Pub. Co.

FRANKLIN AND FIRMIN

Theatre—Proctor's Twenty-third St.

Style—Singing and Piano.

Time—Fourteen Minutes.

Setting—One.

Blanche Franklin and Maida Firmin sing a number of songs of Miss Franklin's composition in a worthy manner and with a keen sense of interrupted rhythmic values.

Miss Firmin, a flashy looking blonde with personality and a smile, enters and seats herself at the piano. She knows how to play it. Miss Franklin then recites a short introductory poem, explaining that she will sing various numbers she has composed. All were well delivered.

For a finish, a cleverly constructed and well delivered jazz number sent them over nicely.

Miss Firmin, in a low cut gown of black and jet, which afforded a striking contrast to her type of blonde beauty, looked well, and Miss Franklin presented a good appearance in a costume of black and gold.

The act with a little playing will be in line for the better houses, although it is pretty well set at present for a new act.

The use of the rhymed couplets between each song as descriptive of what is to follow does not seem necessary, and in the delivery of the "punch" lines of her songs, if Miss Franklin would put the emphasis on the last word the effect might be more telling. It is worth a trial, anyway.

H. W. M.

CANFIELD AND RUBIN

Theatre—Proctor's Twenty-third St.

Style—Comedy.

Time—Twelve Minutes.

Setting—One, plain.

This is a Jewish comedy act on a somewhat different style than that usually seen in vaudeville hereabouts. The comic is short and fat, one of those fellows who looks like he just stepped out of a clothing store to go on the stage. The straight is tall, imposing and resembling in appearance and manner as well, Julius Tannen.

The little fellow is the owner of a clothing store, the other a salesman selling cloth. He tries to get an order from the little fellow, who doesn't want to give one. The straight, a wise-cracking type of Hebrew often found in such positions in real life, gets his prospective customer so confused with his rapid flow of language and witticisms that the little fellow consents to give an order rather than put up with it any longer.

The comedy material used by the comic is a mixture of ancient and modern supplies of laughter, but the retorts and remarks of the straight are worth a whole show's admission. Many of them will no doubt be carried out and peddled on the street by the audience. The act will do, for there are plenty of places where it will score a riot. The singing close is rather good and brought a big hand.

S. K.

WILLIAMS AND HOWARD

Theatre—American.

Style—Talking and parodies.

Time—Ten minutes.

Setting—One.

Harry Williams, formerly of the team of Williams and Gordon, is now doing with Howard the same style of act he did years ago and it gets over as well now as it did then. Howard is not unlike Gordon in style of make-up and manner of working, and the two slam across some rapid cross-fire for many laughs.

Parodies on current hits and some older songs are used and are not as strong as they might be. The introduction of one of these parodies in the middle of the talk, to break it up, rather spoils the finish and the act would be better if all the parodies were reserved for the finish.

Some old veterans were told, such as "I've got the collar around my neck," "how long do you wear a shirt," "church on fire, holy smoke." H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

"BROKEN HEARTS"

Theatre—Proctor's Twenty-third St.

Style—Travesty.

Time—Twenty-two Minutes.

Setting—Full, Special.

The setting of this act is supposed to represent the back room of a "speak easy," and the characters are a rube, his former girl and a friend, the latter two having become "city wise" and now make a living trimming rubes. They get the rube into a cafe and start to trim him. However, he is wise enough to know what's what and foils the plot. During the supposed unfolding of the plot a lot of unnecessary hokum is indulged in between the characters, who have been joined by a masked waitress working in the place.

Up to this point the act had about five or six laughs. A bit is then introduced in which the city girl attempts to fleece the rube after she has robbed her co-worker. The rube then pulls the old one about the money on the string with the line "I've been in New York before." This bit possesses possibilities, for it is a jazz vampire bit, the orchestra playing a vampish melody, while the players go through their actions in a bobbing, jazzy manner.

Then comes the kick. The waitress takes off her mask, disclosing an extremely pretty face, in addition to a good form, already evident, and confesses that she is only there to show the hero, who has recognized her as his country sweetheart, that she was right in what she told him, or something like that. They embrace, and while the curtain starts to descend this line is dramatically sung: "That's the last act that we witnessed in a play of broken hearts."

This over, the four then sing a number which is fairly well put over. The rube and the waitress are clever, possess personality and all the attributes of successful performers, but the other two do not seem to fit into the picture. The first part of the act could be re-written and the last half pruned a bit. There is an idea in the act that could be developed into somewhat of a novelty, but as the act stands at present it needs lots of revision and re-staging. When reviewed the setting employed gave the impression of anything but a "speak easy."

S. K.

"SUN AND EARTH"

Theatre—Palace.

Style—Dancing.

Time—Fourteen minutes.

Setting—Special in one and three.

A drop in "one" showing the clouds and earth, was the only reason on earth for the billing. The sub-billing, "The Four Seasons," might have been more apropos.

After the drop is raised, a "cyc" is shown, the centre of which has been cut to show a background, against which objects symbolic of the various seasons are shown: a basket of flowers first, a shock of wheat, a tree of fruit and an illuminated Christmas tree. The idea is very small time and on the fairy tale order.

A number of girls attired in various gowns do a series of dances and the premier danseuse does some clever toe dancing. She is pretty, winsome, gracious and quite shapely, and her smile and personality are decided assets.

The girls look well and dance capably but the act is not especially well staged, barring some of the ensemble dancing of the girls, which showed considerable rehearsal.

Although at a disadvantage following practically six other dancing acts, including the Ford Sisters, there does not seem to be enough novelty or cessation from the monotony of continuous dancing to interest vaudeville audiences of to-day, which expect more of a kaleidoscopic brand of entertainment. Very few hands greeted the efforts of the company.

H. W. M.

JIM AND IRENE MARLYN

Theatre—Proctor's Fifty-eighth St.

Style—Song and Dance.

Time—Twenty Minutes.

Setting—Two and Full Stage.

For novelty, effectiveness and beauty of presentation, this offering can scarcely be improved upon. Added to this is the fact that both members are thorough entertainers. The turn scored from start to finish at this house.

Before a blue silken drop in two, Jim Marilyn enters and, in sing, tells of a melody that has been haunting him and of which he is in search. This manner of prologue introduces his partner, who enters playing the enchanting melody upon a violin. Miss Marilyn wears a strikingly pretty and novel costume, the bodice representing a violin, while the lower fringe of her cream-colored dress is decorated with musical notes.

Following the opening number, Miss Marilyn plays a solo, at the end of which she goes into a catchy syncopated number. Her partner follows with an impression of the different manner in which an Englishman, an Irishman and a Scotchman, respectively, sing "Darktown Strutters' Ball." This number went over to a salvo of applause, the various dialects being exceptionally good. He then demonstrates his ability as a quick change artist and within a few seconds enters garbed as a bell-hop. The lightning transition also won him a hearty hand. He carries two hat boxes, and, in song, tells of a huge one that he thinks he has lost.

The silken drop is then drawn back, revealing the huge hat box, with an artistic and beautiful setting for a background. The box automatically opens and from it steps his partner in a pretty white costume. In the interior of the box a piano is revealed. The novel arrangement and the manner of presentation was appreciated by those out front, who spontaneously applauded.

While Jim then sings another number, the girl accompanies him upon the piano. A clever dance duet necessitated an encore, which brought another quick change, the costumes being those in vogue with the old cakewalk. A version of the cakewalk with some eccentric steps for a close took the house by storm. The act is far above small time and is worthy of one of the good spots in the better houses.

J. Mc.

MR. AND MRS. VAN SLOAN

Theatre—Keith's Jersey City.

Style—Sketch.

Time—Fifteen Minutes.

Setting—Three.

Through a play on words and the saying of the unexpected in a burlesque fashion, this act produced some laughs, but as a whole the piece has nothing to commend it and can hope for no better than small time.

The scene used is the home of a woman who, for want of something better to do, picks up a popular magazine. In glancing through it she is attracted by a burglar story. She reads several lines aloud when suddenly a noise is heard at the door and a man, his face concealed by a mask, enters with revolver in hand. He takes some of her money.

He then sees the picture of a girl on the mantel-piece and says it is his wife. The woman says it is her twin sister. He then stares hard for a minute and replies that there is a resemblance, and eventually she induces him to follow the straight path.

The woman then goes back to her magazine and the lights are dimmed. The man, garbed as a butler, then enters and the woman tells him that she has been reading a story and has pictured him as the hero and herself as the heroine.

The comedy is very weak and one wonders why an audience laughs at some of the lines spoken.

J. M.

LANGDON AND SMITH

Theatre—Audubon.

Style—Singing, Talking, Piano.

Time—Sixteen Minutes.

Setting—One.

An announcement is made in all seriousness that a tenor has been discovered who is greater than Caruso or McCormack. This is so well delivered that it fooled them, and when the announced tenor, Langdon, made his appearance from the wings with a straw hat and a pair of black Bolshevik whiskers, there was a good laugh.

Langdon puts over popular numbers in a strong pleasant voice and has a positive personality. He breaks straw hats and bends them into various shapes.

Smith, who plays the piano, sang a ballad in good voice and received a decided hand.

After another vocal solo, Langdon does a short monologue, standing in the foot-light trough.

A double medley was effective and the concluding number, "Forever Is a Long, Long Time," was forceful and telling. Strenuous applause demanding an encore, resulted in the rendition of another published number that received a good hand.

The act is classy and big time, would get over nicely in a spot and has one decided acquisition that stands it in good stead and displays very good judgment; it is not too long. Snap and pep and effervescent verve are the main characteristics that, with the good voices, helped to make a hit when this act was reviewed. After the lights are out, for the next act, one of the boys says: "That was a very good act," which brought a good laugh.

H. W. M.

MURRAY AND VOELK

Theatre—Keith's Jersey City.

Style—Comedy and Song.

Time—Fifteen Minutes.

Setting—One.

This act is a surprise which entails some fairly good comedy and singing. A dapper chap enters and, in fairly good voice, starts to sing a sentimental number. He gets part way through when some tapping is heard back stage. It grows louder and louder, eventually interrupting the vocal efforts of the singer, who turns, and suddenly lifting the drop a foot or so drags forth a comical looking little fellow in blue denims.

The latter has a hammer in his hand and starts the laughs going by his facial grimaces with the spotlight focused upon him. The laughs are renewed through the fact that he is in great danger of losing his trousers, which are several sizes too large for him.

Some talk follows, whereupon the straight asks his partner to sing. Some unintelligible gargling results and renews the laughter. The comedian then sings in earnest, using a popular ballad as his number. He has a very good tenor voice and at the end of the song won a hearty hand. A "nut" song follows with good effect. The team closes with a duet in which they harmonized well. All in all, they have a fairly good act.

J. Mc.

"MARRY THE POOR GIRL" OPENS

NEW HAVEN, Conn., Sept. 13.—"Marry the Poor Girl," a new farce by Owen Davis, opened at the Shubert Theatre here tonight.

Those who appeared in the cast were: Isabel Lowe, William Roselle, Frances Mann, William David, Beatrice Noyes, Frank Allworth, Ninita Brastow, Gertrude Maitland, Halbert Brown, Harold de Becker, Stapleton Kent and Maude Hayward.

ALTOONA HAS NEW MANAGER

ALTOONA, Sept. 13.—Milton H. Russell, of Philadelphia, has been appointed manager of the Strand Theatre here, by the Silverman Brothers. He was for some years with the Keith booking office in Philadelphia, manager of the Colonial Theatre and of the Stanley Company at Atlantic City, as well as manager of the Regent at Harrisburg.

STARS OF BURLESQUE

Doing Wop
Returning
After 4 Years
in the Movies
with
Victory Belles

BEN MOORE

Working
For a
Real Man
James E. Cooper

SIGNED
WITH
I. H. HERK

ARTHUR HARRISON

TO PRODUCE
TIDDLE
DE WINKS

HONEY
GIRL
SOUBRETTE
SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN

INGENUE

WITH
LENA
DALEY
AND HER
KANDY
KIDS

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
PEEK-A-BOO
Montreal, Canada, This Week

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William YOUNG & MAYO

Mona

WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

STRAIGHT

INGENUE

WATCH
THIS BOY;
NO SPEED
LIMIT

HARRY HOWARD

JUVENILE
WITH
GROWN UP
BABIES

PRIMA
DONNA
MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES
MANAGEMENT
IKE WEBER

SOUBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES

HELEN LLOYD

DIRECTION
ROEHM
AND
RICHARDS

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
1919-1920
1921-1922
1923

HAVEN'T A
MINUTE TO
MYSELF
WITH

JIM HORTON

ROSE SYDELL'S
LONDON BELLES
THIS SEASON.
GET ME?

YES, I'M
NEW TO
BURLESQUE

GLADDIE RILEY

WITH
POWDER
PUFF REVUE

SOUBRETTE
SPEEDING
ALONG ON
THE AMERICAN
CIRCUIT

BETTY PALMER

THIS
WEEK
GAYETY
BROOKLYN

SOUBRETTE
DIRECTION
ARTHUR
PEARSON

PATTI MOORE

WITH
STEP
LIVELY
GIRLS

**"JOY RIDERS" IS
FAST SHOW WITH
MUCH COMEDY**

George Jaffe's "Joy Riders," one of the new shows on the American Circuit this season, was at the Star, Brooklyn, last week and proved a worthy attraction. Billy Mossey is the featured comedian and is surrounded by a good cast and one of the prettiest choruses we have seen at this house so far this season.

There are six scenes in the first act and one in the burlesque. James Peck is responsible for the vehicle, the program states. He has selected a number of bits and scenes and blended them together into a good laughing whole. Although the house was not any too large last Thursday night, the audience took kindly to the comedy, as well as to the numbers.

Billy Mossey, assisted by George Adams, took good care of the comedy part of the show. Mossey, whom we have not seen around New York in three years, was most successful in his Dutch role. He has a fine dialect, which he never gets away from, uses a funny make-up and is a good mugger. He is a conscientious worker and a very funny fellow.

BURLESQUE NEWS

(Continued from Page 14 and on 31)

Adams is doing Irish and makes a good foil for Mossey. He is a hard worker also. A corking good "straight" man is James Peck, who makes a fine appearance, can wear clothes and reads his lines cleverly. He always makes himself felt, whenever he is on. He knows how to "feed" the comedians and is a pleasing looking fellow.

Chas. Pendley and Chas. Campbell have small roles but take care of them very well. Pendley has a corking good singing voice and is a neat looking chap. Campbell, a tenor, is used to advantage.

Louise Pearson is the prima donna and is very successful in the role. Her voice is good and she rendered her numbers acceptably. She is also a dandy woman for reading lines and working in scenes and seems to know just what to do. Her costumes are very pretty and she wears them well.

Billie Kimes, a shapely blonde, is the soubrette. She did well in the part, but some of her numbers were not suited to her and she could not get very much out of them. Her dresses looked well and she shaped up finely in tights.

Grace Fireside is the ingenue. She was rather handicapped on account of hoarseness, which not alone affected her when singing, but also when talking. She displayed a neat wardrobe.

Some of the bits that were offered were "hands in the pocket" given by Mossey, Peck and Adams, and "Jealous husband," done by Mossey, Peck, Adams, Pendley and the Misses Pearson, Kimes and Fernside, which were amusing.

The "drunk" scene in one was entertaining as it was done by Mossey, Peck, Adams, Campbell and the Misses Pearson, Kimes and Fernside.

"We Must have a Song to Remember" sung by Campbell, assisted by several members of the company, was catchy and well done.

The quartette of Mossey, Peck, Adams and Pendley did a comedy number first and then went into another number in which they harmonized very nicely. They finished with the "Anvil Chorus," going into two, in a blacksmith shop set. They did it well and the effects were good. It's a corking fine finish.

The "faker" bit in one, done by Peck, Mossey and Adams, went over all right. The bit is evidently used to make time for setting the stage and it was a little drawn out, but the material is good and the boys got all they could out of it.

The "Fairyland" scene was pretty and well carried out. In this scene the stage manager has given the girls an opportunity to say something, and several of them read their lines exceptionally well.

The second act was fast and, if anything, better than the first. The bits were speedy and well worked up.

The costumes worn by the chorus are a bright, attractive lot of colors that look well from the front. The girls are young looking and very pretty, but they must have been thinking of the millionaires they left in Pittsburgh, where most of them hail from, as they were downcast. How much prettier they would look if they only smiled.

The "Joy Riders" is a fast show, well staged and with plenty of comedy. SID.

TED BURNS BOOKED

Ted and Frankie Burns have been booked with "The Liberty Girls." They will open this week in Philadelphia. Ike Weber did it.

STARS OF BURLESQUE

My Friends Say I'm Clever.
My Enemies Won't Admit It.

Four
Feet
of Pep

Ingenu
Prima
Donna

SOUBRETTE
DAINTY
CLASS
CLEVERNESS
DOING NICELY
THANK YOU

THE
JAZZ
WOP
AND
PRIMA
DONNA

PRIMA DONNA
STEP LIVELY GIRLS
LATE OF A. E. F. IN
FRANCE AND GERMANY

SOUBRETTE
PARISIAN.
WHIRL

TOM HOWARD

Producing for B. F. Kahn,
Union Square Theatre

"KEWPIE" KNOWLES

Soubrette of
Herk and Pearson's
Hits and Bits

Charlotte Baker

BERNSTEIN AND
GALLAGHER'S
BATHING
BEAUTIES

ANNETTE CREIGHTON

WITH
JEAN BEDINI'S
PEEK-A-BOO

Rogers and Donnelly

A
BIG
SUCCESS
WITH
THE BIG
SENSATION

LOUISE CARLYLE

PERSONAL
DIRECTION
EMMETT
CALLAHAN

TRIXIE "PATSY" AYERS

DIRECTION
GEO. M. KING
and
HARRY BESTRY

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE NATIONAL WINTER GARDEN

DAVE SHAFKIN

HEBREW COMEDIAN THIRD SEASON NATIONAL WINTER GARDEN

MYRTLE FRANKS

THAT CORKING COMEDIEENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER.
DAVE MARION'S OWN SHOW

FLORENCE ROTHER

PRIMA DONNA BEST SHOW IN TOWN

DOROTHY DOUGLAS

PRIMA DONNA LIBERTY GIRLS

MARIE DONIA

COMEDIENNE WITH LIBERTY GIRLS

EVELYN DEMAREST

WITH PUSS PUSS

Geo. Shelton

GROWN UP BABIES

CARRIE FINNELL

SOUBRETTE NATIONAL WINTER GARDEN

JACK PILLARD

DOING STRAIGHT WITH STONE AND PILLARD

JAY "FLIP" FLIPPEN

I'm the "Bits" of Bits and Bits. Direction Emmett Callahan

JEAN FOX

ROUND THE TOWN

DRAMATIC AND MUSICAL REVIEWS

(Continued from Page 19)

**"SWEETHEART SHOP,"
TUNEFUL AND BRIGHT,
NEEDS BETTER CAST**

"THE SWEETHEART SHOP."—A musical comedy in three acts by Anne Caldwell with music by Hugo Felix presented at the Knickerbocker Theatre on Tuesday evening, August 31, 1920.

CAST.

Gideon Blount.....Roy Gordon Freddie.....Daniel Healy Peggy.....Una Fleming Julian Lorimer.....Joseph Lertora Mildred Blount.....Mary Harper Peter Potter.....Harry K. Morton Minerva Butts.....Esther Howard Natalie Blythe.....Helen Ford Daphne.....Zella Russell Mr. Hylo.....Clay Hill Grace.....Irma Irving Teddy.....Teddy Hudson Iona.....Dorothy Irving Mary.....Marie Brady Amaranth.....Charlotte Taylor Clarinda.....Jane Arrol Timandra.....Mary O'Brien Tom.....Ralph Derst Jerry.....Thomas Malaney Harry.....Alfred Opler Jack.....Clay Hill Pete.....William Strahlman Bill.....Jack Scheldel

"The Sweetheart Shop," came to New York backed up by a great western reputation. This show has played in Chicago for over four months to capacity business. Its final week in the Windy City broke all records for big receipts and its premier at the Knickerbocker was therefore a matter of much interest.

It is without doubt a well put on, finely staged and costumed production. Its book, while light, is entertaining and the score tuneful and bright. Its cast, however, leaves much to be desired. If it was as strong as the other departments of the piece there might be hopes of the big Chicago success being duplicated in New York, but the handicap under which it starts seems too great.

"The Sweetheart Shop" is a matrimonial agency with an insurance policy department which guarantees to those who seek mates within its walls marital bliss for at least a year. The experiences of those who come to the shop furnish the plot of the piece and along this slender thread are strung a score or more of well put on dances, some melodious songs and a number of amusing comedy bits many of which are familiar to those who have at various times in search of amusement and entertainment frequented the burlesque houses.

Harry K. Morton the principal comedian of the show is genuinely funny in a number of his scenes, his dancing is something extraordinary but a number of his comedy scenes, especially those with Zella Russell could be improved upon. A number verge on what in burlesque and vaudeville is termed as "slapstick" and even though a number provoked much laughter, they could with good taste have been eliminated.

Esther Howard, a newcomer to Broadway, scored one of the hits of the piece. She is a young miss, breezy of manner, pleasing of voice and with a personality which will carry her far.

Daniel Healy, a fine appearing juvenile, recently recruited from vaudeville will also be heard from. He made the most of a small part and contributed a dance which scored one of the hits of the evening. Helen Ford, the prima donna, displayed a voice of light but smooth quality and one or two of the best songs of the piece fell to her. Other vocal numbers of undisputed merit were not so fortunate however. A "Caravan" number, a fine bit of composition was badly sung by Joseph Lertora, who either was in bad voice on the opening night or else has a very limited knowledge of the art of singing.

Felix's score is so good that with a fine singing cast great things could be expected from it, as it is however, much has been sacrificed to dancing and comedy. If these will carry the piece over to success, the show has them in plenty, but one cannot help wishing that in the cast

there might be one or two real singers.

A review of the show would not be complete without a mention of the chorus. It is composed of young, good looking girls, who know how to wear clothes, everyone can dance and they went through their many numbers with speed and evident delight in their work.

WHITE ADMITS ENGAGEMENT

PHILADELPHIA, Sept. 14.—George White, producer of "Scandals of 1920," admitted today that he is engaged to Ann Pennington, the star of his own production. Rumors of their engagement have been current for some time in New York, but both refused to give any confirmation until today.

ORPHEUM MANAGER RESIGNS

SAN FRANCISCO, Sept. 10.—Ed P. Levy has resigned as manager of the Salt Lake Orpheum and motored to San Francisco, reaching here this week. It is reported he has joined the Loew-Ackerman-Harris forces and will have charge of the building construction of the new Loew Metropolitan Theatre, now in course of construction on Market street.

FULLER'S NAME AGENT HERE

SAN FRANCISCO, Sept. 11.—A. Ben Fuller has been appointed American representative for Ben and John Fuller, Ltd., who operate a vaudeville circuit in Australasia. He will be permanently located in San Francisco to book vaudeville acts for the Fuller tour.

DOCKSTADER'S DAUGHTER WEDS

Mildred Haviland Stevenson, daughter of Lew Dockstader, was married to Warren R. Palmer on Thursday of last week.

**MARGARET ANGLIN
ALL THERE IS IN
"WOMAN OF BRONZE"**

"THE WOMAN OF BRONZE." A drama in three acts, by Paul Kester, from the French of Henri Kiste-maecher. Presented by H. H. Fraze, at the Fraze Theatre, Wednesday evening, September 8, 1920.

CAST.

Billy Byrd.....Ralph Shirley Tom Randall.....Gerald Gilbert Maude Randall.....Jane Gannon Dorothy Barker.....Vera Berliner Leonard Hunt.....John Halliday Mary Courtney.....Marion Barney Strelesky.....William Koploff Mrs. Douglas Graham.....Harriet Sterling Sylvia Morton.....Mary Fowler Patrick Griggs.....Walter Connolly Mrs. Randall.....Sally Williams Douglas Graham.....Sidney Mather James.....Eugene Powers Vivian Hunt.....Miss Anglin Reginald Morton.....Langdon Bruce Papa Bonelli.....Harry Barfoot George.....Ralph Weidhaas Ellen.....Mrs. J. R. Haywood

One hesitates to think what "The Woman of Bronze" would be without the saving grace of Margaret Anglin's presence. It is one of those essentially theatrical French pieces. A carefully elaborated liaison has been dished out in an overly dramatic and down-right uninteresting manner. However, it affords rich opportunities to the featured player, who, by sheer dynamic force, makes the play reverberate with life.

The story concerns a sculptor, who forsakes his art, as well as his wife, for a slim waisted cutie. There are subsequent scenes in which the neglected wife registers disillusionment, jealousy, despair and finally, forgiveness.

Of course, Miss Anglin played the role of the wife, which she vested with a rarely fine representation of varying emotions. John Holiday was the husband and, as the youthful siren, Mary Fowler substituted with some success, natural temperament and simplicity, for experience. The play was well mounted throughout. The remainder of the cast did fairly well.

**GEORGE ARLISS' ART
MUCH BETTER THAN
HIS NEWEST VEHICLE**

"POLDEKIN."—A comedy in four acts by Booth Tarkington, produced at the Park Theatre by George C. Tyler, on Thursday night, September 9, 1920.

THE CAST

Podoff	Carl Antony
Maria	Elsie Mackay
Pinsky	E. G. Robinson
Nicolai	Mannart Kippen
Endachleff	Emil Hoch
Krimoff	Hubert Wilke
Poldekin	George Arliss
Blanche	Julia Dean
Welch	Sydney Toler
Sergeant	William H. Barwald

"Poldekin," the Booth Tarkington piece which was published in magazine form last Winter and later experimented with as a play on the road, finally came into New York at the Park Theatre last Thursday night. The play, a rather none too effective satire on Bolshevism, many of its lines apparently being gleaned from newspaper headlines, was the medium of re-introducing George Arliss to the New York public.

And, for his re-appearance, Arliss succeeded in giving a most skillful performance in the name role. He was the outstanding figure in a jargon of opinions concerning revolution, socialism, Americanism, marriage, dictatorship of the proletariat and others, not forgetting the favorite "bourgeois."

The play deals with a sect of Russians who came to this country to spread their propaganda. Poldekin is one of those who comes with them to destroy this land of the free. But, before starting to destroy it, Poldekin, who is a regular sort of a chap, wants to get some inside information on what liberty here constitutes. After he has conversed with laundrymen, laborers and organ grinders and gets an idea of the game that made Babe Ruth famous, he decides that this is a pretty good place just the way it stands.

But, in coming to this conclusion, his train of thought is somewhat hazy and apparently no more in perfect accord with the opinions of non-Bolsheviks than it is with the disciples of extreme radicalism.

There is a great deal of so-called action in the piece. While discussing the brotherhood of man in Russia, before they come here, the revolutionists are accompanied by the music of machine guns that spit outside the windows of their meeting place. Now and then, the red flames of destruction shine through the rents in the wall. Then, when Poldekin is finally converted to our way of thinking, he shows what he thinks of his former colleagues by running off the Declaration of Independence when ordered to print some seditious handbills. This leads to his being shot, but he does not die, as in the original version, the reason, of course, being that there is a heroine whom he eventually marries.

In the leading role, Arliss proved to be a charming and erratic radical, carrying the play through many a spot that would have proved dull were it not for his splendid portrayal. What satisfaction the piece gave to the first nighters was mostly the result of his work.

Elsie Mackay was interesting in the role of a girl who allowed her opinions to change as did those of her hero. Miss Julia Dean, as a product of New York, appeared to advantage, while a chap resembling Trotzky was commendably portrayed by Manart Kippen.

CARROLL SHOW CAST FILLED

Earl Carroll has completed the cast for his "Daddy Dumplins;" and rehearsals of the piece have started under his direction in the Republic Theatre. The cast, headed by Maclyn Arbuckle, includes Ed Mordant, Louis Kimball, Florence Flynn, Andrew and Gardner Lawlor, Isidore Marcil, Dan Dawson, Olive May, Helen and Leland Chandler, Georgina Haldoran and Elizabeth Gulick.

SHOWS TO SHIFT

With three new plays opening in Broadway playhouses on Monday evening and with several changes in current attractions now playing, next week promises to be a busy one.

Emily Stevens will depart from the Little Theatre at the end of the week to make way for "Marry the Poor Girl," a new farce by Owen Davis which Oliver Morosco will present there. In the cast will be William Roselle, Isabel Lowe, Beatrice Noyes, Frances Mann, William David, Gertrude Maitland, Frank Allworth, Halbert Brown, Ninita Bristow, Harold de Becker, Stapleton Kent, Wilbur Braun and Maude O'Connor.

On the same evening Lee Shubert will present William Hodge in his own comedy, "The Guest of Honor," at the Broadhurst. William H. Thompson, Frederic de Belleville and Helen Wolcott are also in the cast.

The "Greenwich Village Follies," at the same time, will move uptown from the Greenwich Village Theatre to the Shubert for an indefinite run. To make room for the "Follies," "Paddy the Next Best Thing," will be transferred on the same evening to the Thirty-ninth Street Theatre and the "Charm School," now at that playhouse, will move to the roof of the Nora Bayes.

"Jim Jam Jems," the new John Cort musical comedy originally scheduled to open Monday evening at the Cort, has been postponed a week and, accordingly "Abraham Lincoln," will continue there until Saturday, September 25.

On Tuesday evening of next week, "Pitter Patter," the musical comedy based on William Collier and Grant Stewart's farce "Caught in the Rain," will be presented at the Longacre Theatre by Martie Sampter. The cast includes William Kent, Jane Richardson, Helen Bolton, John Price Jones, Mildred Keats, Jack Squires, Frederick Hall and Hugh Chilvers.

**"ENEMY OF THE PEOPLE,"
IBSEN PLAY OF UNREST,
IS VERY POORLY DONE**

"AN ENEMY OF THE PEOPLE."—An Ibsen play in five acts. Presented by Robert Whittier at the Manhattan Opera House on Monday evening, September 6. The play was directed by Richard W. Temple.

CAST

Dr. Thomas Stockmann	Robert Whittier
Mrs. Stockmann	Blanche Seymour
Petra	Augusta Boulton
Ellif	Master Jack A. Schlitter
Morton	Master Earle Harvey
	Their sons
Peter Stockmann	Richard W. Temple
Richard	Adolf Link
Morton	James S. Ryan
Kill	George Frenger
Hovstad	Horster
	Harry Hammill
	Aslaksen
	Robert Lawler
A Drunken Man	Paul Ker
First Citizen	Henry Ward
Second Citizen	Leland C. Morris
Third Citizen	Charles Hiser

Despite its crude handling "An Enemy of The People" carries a message of the greatest importance. Produced now, during a time of turmoil and partisan unrest and uncertainty, the condemnation by Ibsen of the "powers that be" proves to be exceptionally interesting.

The theme has all to do with the striving populace of a rural community, which is conspiring to keep alive despite the falsehood and crookedness of its civil officials. The pith of the argument is that the minority is always ahead of the majority and that the chief aim of the latter is to stop, through motives of personal advantage, the progress sought by the minority.

Robert Whittier, the producer, plays the leading role in anything but a convincing manner. In addition to this, the remainder of the cast stumbled over their lines and seemed to lack assurance. Adolf Link and Robert Lawler stood out in an otherwise mediocre cast.

Look what ROSE and CURTIS did
for
HARRY BOB
KRANZ and LA SALLE
in
“JAZZ TUNES AND STEPS”

Aug. 16—BRIGHTON BEACH	Nov. 15—BROADWAY
23—COLONIAL AND PALACE	22—HAMILTON
30—ROCKAWAY	29—REGENT
Sept. 13—NEWARK (FULL WEEK)	Dec. 6—COLISEUM & YONKERS
20—ORPHEUM	13—81ST STREET
27—ROYAL	20—125TH STREET (FULL WEEK)
Oct. 4—BUSHWICK	27—23RD STREET (FULL WEEK)
11—RIVERSIDE	Jan. 3—PROSPECT (FULL WEEK)
18—PALACE (7TH TIME)	10—58TH STREET (FULL WEEK)
25—ALHAMBRA	17—HARLEM O. H. (FULL WEEK)
Nov. 1—JEFFERSON	24—GREENPOINT (FULL WEEK)
8—FLATBUSH	31—5TH AVE. (FULL WEEK)

“Just Two Boys and a Suit Case”

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SPECTACULAR NOVELTY

Direction—LEWIS & GORDON

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ZOE LIAZED

ROUTES OF BURLESQUE SHOWS

COLUMBIA WHEEL

Abe Reynolds Revue—Gayety, Omaha, 13-18; Gayety, Kansas City, 20-25; Al Reeves Joy Bells—Gayety, Buffalo, 13-18; Gayety, Rochester, 20-25; Best Show in Town—Orpheum, Paterson, 13-18; Majestic, Jersey City, 20-25; Bostonians—Casino, Philadelphia, 13-18; Hurtig & Seamon's, New York, 20-25; Bowery—Olympic, Cincinnati, 13-18; Star & Garter, Chicago, 20-25.

Bon Tons—Gayety, Detroit, 13-18; Gayety, Toronto, Ont., 20-25.

Big Wonder Show—Casino, Boston, 13-18; Columbia, New York, 20-25.

Dave Marion's Own—Palace, Baltimore, 13-18; Gayety, Washington, 20-25.

Ed Lee Worth's Best Show—Berkell, Des Moines, Iowa, 12-15; Gayety, Omaha, 20-25.

Flashlights of 1920—Gayety, Boston, 13-18; Grand, Hartford, Conn., 20-25.

Follies of the Day—Grand, Hartford, 13-18.

Jacques, Waterbury, Conn., 20-25.

Folly Town—Star, Cleveland, 13-18; Empire, Toledo, O., 20-25.

Girls de Looks—Columbia, Chicago, 13-18; Berkell, Des Moines, Iowa, 20-23.

Girls of the U. S. A.—Gayety, Kansas City, 13-18; open 20-25; Gayety, St. Louis, 27, Oct. 2.

Girls from Happyland—Bastable, Syracuse, 13-15; Gayety, Utica, 16-18; Gayety, Montreal, Can., 20-25.

Golden Crooks—Empire, Brooklyn, 13-18; Empire, Newark, 20-25.

Hip Hip Hooray Girls—Miners' Bronx, New York, 13-18; Orpheum, Paterson, 20-25.

Hits and Bits—Majestic, Jersey City, 13-18; Perth Amboy, 20; Plainfield, 21; Stamford, Conn., 22; Park, Bridgeport, 23-25.

Harry Hasting's Big Show—Gayety, Washington, 13-18; Gayety, Pittsburgh, 20-25.

Jollities of 1920—Jacques, Waterbury, 13-18; Miners' Bronx, New York, 20-25.

Jack Singer's Own Show—Hurtig & Seamon's, New York, 13-18; Empire, Brooklyn, 20-25.

Jingle Jingle—Gayety, Rochester, 13-18; Bastable, Syracuse, 20-22; Gayety, Utica, 23-25.

Lew Kelly Show—Empire, Providence, 13-18; Casino, Boston, 20-25.

Liberty Girls—Peoples, Philadelphia, 13-18; Palace, Baltimore, 20-25.

Mollie Williams' Own Show—Gayety, Pittsburgh, 13-18; Park, Youngstown, 20-22; Grand, Akron, 23-25.

Maids of America—Park, Youngstown, 13-15; Grand, Akron, 16-18; Star, Cleveland, 20-25.

Million Dollar Dolls—Star and Garter, Chicago, Ill., 13-18; Gayety, Detroit, 20-25.

Powder Puff Revue—Casino, Brooklyn, 13-18; Peoples, Philadelphia, 20-25.

Peek-a-Boo—Gayety, Montreal, Can., 13-18; Empire, Albany, 20-25.

Parisian Whirl—Empire, Newark, 13-18; Casino, Philadelphia, 20-25.

Roseland Girls—Open, 13-18; Gayety, St. Louis, 20-25.

Rose Sydell London Bells—Columbia, New York, 13-18; Casino, Brooklyn, 20-25.

Social Maids—Lyric, Dayton, 13-18; Olympic, Cincinnati, 20-25.

Step Lively Girls—Stamford, Conn., 15; Bridgeport, 16-18; Empire, Providence, 20-25.

Sporting Widows—Empire, Toledo, 13-18; Lyric, Dayton, 20-25.

Town Scandals—Gayety, Toronto, 13-18; Gayety, Buffalo, 20-25.

Twinkle Toes—Empire, Albany, 13-18; Gayety, Boston, 20-25.

Victory Belles—Gayety, St. Louis, 13-18; Columbia, Chicago, 20-25.

AMERICAN WHEEL

All Jazz Revue—Gayety, Minneapolis, 13-18; Gayety, St. Paul, 20-25.

Bathing Beauties—New Bedford, Mass., 13-15; Fall River, 16-18; Grand, Worcester, 20-25.

Beauty Trust—Howard, Boston, 13-18; New Bedford, 20-22; Fall River, 23-25.

Beauty Revue—Gayety, Milwaukee, 13-18; Haymarket, Chicago, 20-25.

Broadway Belles—Bijou, Philadelphia, 13-18; Star, Brooklyn, 20-25.

Big Sensation—Trocadero, Philadelphia, 13-18; Majestic, Scranton, 20-25.

Cabaret Girls—Gayety, Louisville, 13-18; Empress, Cincinnati, 20-25.

Cute Cuties—Grand, Worcester, 13-18; Plaza, Springfield, 20-25.

Follies of Pleasure—Englewood, Chicago, 13-18; Standard, St. Louis, 20-25.

French Frolics—Gayety, St. Paul, 13-18; Gayety, Milwaukee, 20-25.

Girls from Joyland—Olympic, New York, 13-18; Gayety, Newark, 20-25.

Girls from the Follies—Grand, Trenton, 17-18; Bijou, Philadelphia, 20-25.

Grown Up Babies—Majestic, Scranton, 13-18; Binghamton, N. Y., 20-22; Auburn, 23; International, Niagara Falls, 24-25.

Hurly Burly—Mt. Morris, New York, 13-18; Gayety, Brooklyn, 20-25.

Jazz Babes—Academy, Buffalo, 13-18; Cadillac, Detroit, 20-25.

Joy Riders—Empire, Hoboken, 13-18; Cohen's, Newburg, 20-22; Cohen's, Poughkeepsie, 23-25.

Kewpie Dolls—Star, Brooklyn, 13-18; Empire, Hoboken, 20-25.

Kandy Kids—Cadillac, Detroit, 13-18; Englewood, Chicago, 20-25.

Lid Lifters—Star, Toronto, Ont., 13-18;

Academy, Buffalo, 20-25.

Mischief Makers—Avenue, Detroit, 13-18;

Academy, Pittsburgh, 20-25.

Monte Carlo Girls—Empire, Cleveland, 13-18; Avenue, Detroit, 20-25.

Naughty Naughty—Gayety, Minneapolis, 20-25.

Pat White's Gayety Girls—Plaza, Springfield, Mass., 13-18; Mt. Morris, New York, 20-25.

Parisian Flirts—Penn Circuit, 13-18; Gayety, Baltimore, 20-25.

Puss Puss—Armory, Binghamton, N. Y., 13-18; Auburn, 16; International, Niagara Falls, 17-18; Star, Toronto, Ont., 20-25.

Razzle Dazzle—Academy, Pittsburgh, 13-18; Penn Circuit, 20-25.

Round the Town—Gayety, Newark, 13-18; Grand, Trenton, 24-25.

Record Breakers—Haymarket, Chicago, 13-18; Park, Indianapolis, 20-25.

Some Show—Century, Kansas City, 13-18; Lyceum, St. Joseph, 19.

Social Follies—Folly, Washington, 13-18; Trocadero, Philadelphia, 20-25.

Stone & Pillard's—Cohen's, Newburg, N. Y., 13-15; Cohen's, Poughkeepsie, 16-18; Howard, Boston, 20-25.

Sweet Sweetie Girls—Gayety, Baltimore, 13-18; Folly, Washington, 20-25.

Tittle Tattle—Gayety, Brooklyn, 13-18; Olympic, New York, 20-25.

Tiddle de Winks—Standard, St. Louis, 13-18; Century, Kansas City, 20-25.

Tempters—Empress, Cincinnati, 13-18; Lyceum, Columbus, 20-25.

Tidbits of 1920—Lyceum, Columbus, 13-18; Empire, Cleveland, 20-25.

Whirl of Mirth—Park, Indianapolis, 13-18; Gayety, Louisville, 20-25.

EQUITY OPENS FILM QUARTERS

A reception at which some thousand or more members of the Actors' and Chorus' Equity associations were the guests, marked the formal opening of the Motion Picture Section of the organization at their new headquarters, 229 West Fifty-first Street, on Friday afternoon and evening of last week. John Emerson, Frank Bacon and Frank Gillmore were the honorary guests and speakers.

The Motion Picture Section has taken over the basement and first floor of the new building, and the former has been fitted up for out-door casting. The first floor houses a reception room where players and directors may meet, the business offices and the council chamber and president's office.

The Chorus' Equity occupies the second floor. The reception rooms for both organizations have been fitted out with willow furnishings, while soft-colored tapestries adorn the walls. Particular attention has been paid to the lighting arrangements, especially in the out-door casting department. The Actors' Equity Association holds a ten-year lease on the building.

The Motion Picture Cameramen's Union, it is said, plans to install itself on the third floor. The entire building has been remodeled.

BABE RUTH SUED OVER FILM

The Educational Films, Inc., which Babe Ruth seeks to enjoin from showing pictures of himself swatting home runs at the Polo Grounds, has sued the ball player for \$250,000 damages. The Yankee Photo Corporation and Kessel and Baumann are co-defendants with Ruth.

The Educational corporation complained that on August 28 the defendants caused to be published a large advertisement saying that a film released by the corporation showing Ruth at work was unauthorized, a fraud upon the public and that in announcing the picture the plaintiff was circulating false and fraudulent advertising.

PAUL BRUNET RETURNS

Paul Brunet, president of the Pathé Motion Picture Corporation, arrived on the *France* last week, the steamship being escorted up the bay by an aeroplane bearing the inscription, "Welcome, Paul Brunet, Pathé Co."

Brunet said America is producing the best motion pictures in the world and that so far, neither England, France nor Italy were able to compete.

JAMES JOINS WORLD STAFF

Arthur James has been appointed editor-in-chief of the *Moving Picture World*. A newspaperman of long standing, his efforts of late have been in the interests of the silent drama.

VIDOR PLANS ALL "SET"

SAN FRANCISCO, Sept. 10.—Announcement of the financial organization studio plans and future activities of the King Vidor Productions has just been made by King Vidor, president of the organization, incorporated during the past week.

Not only will Vidor himself, make special productions, but Florence Vidor will be starred in her own right under the direction of J. W. McDermott, and the supervision of Vidor. Craig Hutchinson is also scheduled to make a series of comedy dramas under Vidor's supervision.

The officers of the company include, besides Vidor, his father, Charles Vidor, as vice-president and general manager; B. L. Graves, secretary and treasurer; Harrison Cassell, general attorney, and Dave Schumann, exchange manager. Charles Vidor, a wealthy Texas lumberman, has been for years connected with large financial and business projects of the South, and will have entire charge of all business dealings.

Graves is a well-known automobile man in charge of the western end of a manufacturing company. Harrison Cassell is an attorney, and Schumann is owner of the Florence Theater of Pasadena.

The corporation papers announce the stock at \$2,000,000, most of it already subscribed, it is stated, by King Vidor's friends and men who have been interested in the young director since he made "The Turn in the Road," two years ago.

Vidor, himself, is to make four super-special productions a year, continuing his policy of human interest pictures with a message. Stories will be taken from plays and books, or from originals where the plot and idea are sufficiently interesting for such features.

A. L. Thompson, formerly studio manager for the American Film Company, will hold that position for the new Vidor organization. F. E. Hughes is to be Vidor's

assistant director, and he has secured William Vanderlyn, a New York architect, as his art director. C. R. Kendall, who has been with Vidor since his first Brentwood productions, will be technical director. No scenario editor has yet been selected.

The rise of King Vidor since he began directing five years ago has been exceptionally rapid. His latest release, "The Jack-Knife Man," was a hit in New York, and will soon have a Los Angeles showing. The Vidor pictures will be made at his new studios, 7200 Santa Monica Boulevard.

Vidor is now engaged in his first picture, "The Sky Pilot," by Ralph Connor.

PUBLICITY DEPT. CHANGES

The Universal Publicity Department has undergone a change. J. H. Mayer, formerly director of publicity, has resigned, with Paul Gulick taking his place. Sylvia Cushman, feature writer, resigned with Mayer and is now title writer, editing the Universal's screen magazine. Mayer is taking a month's rest before tying up with any concern.

SCANDINAVIAN STAR COMING

Mme. Borgny Hammer of the National Theatre of Christiania will make her American debut at the Little Theatre in special matinees of two Ibsen plays next month. She will act in English and will appear under the management of Lawrence Clarke. Her first offering will be "Hedda Gabler," to be followed by "Ghosts," "Rosmersholm" or "The Lady from the Sea."

VIVIAN MARTIN FILM FINISHED

The first of the Messmore Kendall productions which will star Vivian Martin, entitled "The Song of the Soul," is ready for the market. It was directed by John Noble and is to be released by Goldwyn.

REHEARSE PATRIOTIC SPECTACLE

Many stars of both the stage and screen will appear in the spectacle, "We, the People," now in rehearsal at the Selznick studios in Fort Lee, and which will be presented by the Constitutional League of America at Carnegie Hall on Sept. 27. Among those who will take part are Catherine Calvert, Marguerite Cortot, Elaine Hammerstein, June Elvidge, Zena Keefe and Ethel Russell. The part of George Washington is to be taken by DeWolf Hopper, and Eugene O'Brien is to be Alexander Hamilton. Conway Tearle is cast as Garry and W. H. Tooker is Madison. Another feature will be Ralph Ince as Lincoln.

CHAPPLER FORMS COMPANY

Joe Mitchell Chapple, author, has formed a producing company known as "Heart Throbs," which will produce from his stories, a series of twenty-six two reel features yearly. Each of this series is to be an old fashioned story, the first being "Annabelle Lee," with Lorraine Hardinge as the feature player. Florida Kingsley, Tom Guise, Dick Travers and Ben Grauer are the other players.

"FLYING PARSON" SIGNED

Lieutenant B. W. Maynard, "The Flying Parson," who won the transcontinental air derby, is ready to appear in "Determination," a film being made by The United States Photoplay Corporation, at its studio in Grantwood, N. J. He will be the first parson to become a moving picture actor.

BUSCH LEAVES REPUBLIC

Briton N. Busch has resigned as president of the Republic Distributing Corporation and has disposed of his holdings to Lewis J. Selznick.

CHAPLIN SCOUTS RECONCILIATION

Charlie Chaplin, recently arrived in New York, was a guest last week at a dinner given at Delmonico's for John Emerson, president of the Actors' Equity Association and picture producer, and Mrs. Emerson (Anita Loos) by Joseph Fejer, conductor of the orchestra at the restaurant. Chaplin declared that there is no possibility of a reconciliation with Mrs. Mildred Harris Chaplin. He said he left Los Angeles to avoid legal red tape being wound about him by his wife's lawyers in the course of her action for divorce. After two weeks here settling the details for his next film, he said he would go to Europe.

SCENARIOS ONLY, HEREAFTER

Mary O'Connor will henceforth devote her time exclusively to scenario writing for the Famous Players company. Her old duties as film and scenario editor will be assumed by Leo Doughtery. Miss O'Connor will start to work at once on the scenario for a story by Hector Turnbull, which George Melford will produce.

SHEA "SETS" OPENING

PROVIDENCE, R. I., Sept. 13.—P. F. Shea will reopen his Colonial Theatre here, on Columbus Day, with a musical comedy as the feature. He is to put on several revivals of musical comedy operettas and light comedy successes.

FOX ENLARGING STUDIO

Additional offices are to be constructed on the studio floor of Fox's new building in West Fifty-fifth Street. They will be for the exclusive use of directors, assistant directors, scenario writers and members of the art and technical departments.

NOTICE

To avoid misunderstandings and complications, in future instead of being known as Harry C. GREENE, I have changed name to H. CHARLES GREENE. All bills, contracts and obligations pertaining to my business affairs must bear this signature and all mail intended for me should be addressed in that manner.

H. CHARLES GREENE
(WARD & GREENE)**CARSONIA**
"IN DIFFERENT SONGS"
Direction MARK MONROE. (Formerly known as Margie Carson)

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GARA ZORA

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PRODUCTIONS
 VAUDEVILLE
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 PICTURES

VAUDEVILLE BILLS

(Continued from Page 21)

mott—Stevens & Lovejoy. (Last Half)—The Pickfords—Burns & Wilson—Henry B. Toomer—Follies Girls—Gara Zora.

WOONSOCKET.

(First Half)—Lang & Long—Jason & Harrigan. (Last Half)—Bendet & Half—Cortes Sisters.

YORK.

(First Half)—Royal Sidney & Co.—Franklyn & Firman—Duffy & Mann—Dermarest & Doll—Black & White Revue. (Last Half)—McLoughlin & Evans—Mark Adams & Co.—Broadway Four—Wheeler Trio.

POLI CIRCUIT**BRIDGEPORT.**

Poli (First Half)—Consuelo & LeVerda—Lee & Lawrence—F. L. Hall & Co.—Creedon & Walsh—Going Up. (Last Half)—Norman & Jeanette—Fio & Ollie Walters—Adelaid & Dwyer—Vaughn Comfort.

Pola (First Half)—Davie S. Hall Co.—Lewis & Henderson—Fixing It Up. (Last Half)—DeVore & Wroth—Purcell & Lizzette—Sutherland & Saxo 6.

HARTFORD.

Palace (First Half)—Shelley Boys—Janos & Seagle—Lamond & Bradbury—Chas. Mack Co.—Frank Ward—Meet the Wife. (Last Half)—Edler Sisters—Davis S. Hall & Co.—Sailor Reilly—Paul & Georgia Hall—Lee & Lawrence—Oriental Frolic.

Capital (First Half)—7 Brown Girls—Ahearn & Peterson—Caits Bros. & Beatrice—The Volunteers—Dance Fantasie. (Last Half)—Act Beautiful—Creedon & Walsh—Hal Johnson & Co.—Hart Wagoner & Mildred—Going Up.

NEW HAVEN.

Bijou (First Half)—Mack Forrest—DeVore & Worth—Adelaide & Dwyer—Purcell Lizzette—Jack Sutherland & Saxophone. (Last Half)—Shelley Pous—Rose Garden—F. L. Hall & Co.—Lewis & Henderson—Fixing It Up.

Palace (First Half)—Norman & Jeanette—Fio & O. Walters—Wright & Earle—Vaughn & Comfort—Six American Whirlwinds. (Last Half)—Lockhart & Laddie—Otto & Sheridan—Browne & Alain—The Volunteers—The Paddock.

SCRANTON.

Poli's (First Half)—Annette & Rose—Sam Weson—Jim & E. Bocart—Mooney & Conroy. (Last Half)—4 Choristers—Marks & Rose—Gallagher & Howard—Buddies.

SPRINGFIELD.

Poli's (Last Half)—Musical Hunters—Bennett Twins—Porter J. White—Marino & Malay—Capt. Betts Seals. (Last Half)—Skating Hamiltons—Greenlee & Drayton—Chas. Mack & Co.—Billy Glason—7 Brown Girls.

WORCESTER.

Poli (First Half)—Florence Duo—Grenele & Drayton—Brown & Alain—B. Glason. (Last Half)—Musical Hunters—Bennett Twins—Bros. & Beatrice—Marion & Haley—Capt. Betts Seals.

Plaza (First Half)—Skating Hamiltons—Otto & Sheridan—Oriental Dance—Foley & Latour—The Act Beautiful. (Last Half)—Jarvis & Boyle—Sergt. Louder—Manuel Romaine—Lanes Lantias.

WATERBURY.

Poli (First Half)—Edler Sis.—Sailor Reilly—Gal Johnson Co.—Hart Wagner & Mildred—Lad & Kaddie. (Last Half)—Janos & Seagle—Lamond & Bradbury—Porter J. White—Frank Ward—Meet the Wife.

WILKES BARRE.

Poli (First Half)—4 Choristers—Mares & Rosa—Gallagher & Howard—Buddies. (Last Half)—Annett & Rosa—Sammy Weson—Jim & F. Bogard—Mooney & Conroy.

WINNIPEG.

Pantages—Selma Brants—Rubini Ross—Mr. & Mrs. Melbourne—Chot, Dody & Midge—Rowing River.

REGINA AND SASKATOON.

Pantages—Pop Pouli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

EDMONTON.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy—Boris Fukin.

CALGARY.

Pantages—Girl in the Air—Devore & Taylor—Schwars & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

GT. FALLS & HELENA.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

BUTTE.

Pantages—Lambs Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorens & Wood—6 Harlequins.

SPOKANE.

Pantages—Clementino Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

WALLA WALLA.

Pantages—Wire & Walker—Henshaw & Avery—Ridlon Dancers—Cooper & Ricardo—Rising Generation.

SEATTLE.

Pantages—Lady Alice's Pets—Will and Mary Rogers—Lew Welch & Co.—3 White Kuhns—Manny's Birthday.

VANCOUVER.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinders.

VICTORIA.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue de Luxe—Page & Gray—4 Horsleys.

TACOMA.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

PORTLAND.

Pantages—Broslus & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle and Jazz Band.

(Continued from Page 21)

TRAVEL.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

SAN FRANCISCO.

Bell & Gray—Usher's Quartette—Sol Berns—Vera Bert & Steppers—Harris & Marion—Gautier's Bricklayers.

OAKLAND.

Pantages—Alaska Duo—Noodles Fagin & Co.—Jean Barrios—Frank Stanford & Co.—De-michelle Bros.—Thirty Pink Toes.

LOS ANGELES.

Pantages—Schep's Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

SAN DIEGO.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kaynes—Leonard & Anderson—Carl McCullough—Submarine F-7.

LONG BEACH.

Pantages—Price & Bell—Jack Ready—Jan Rubin & Co.—Dobs, Clark & Dare—McKay's Scotch Revue—Sheldons.

SALT LAKE CITY.

Pantages—Misuna Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & O. Gautier Toy Shop.

OGDEN.

Pantages—Degnon & Clifton—Manning & Lee—Briere & King—Coakley, Dunlevy Co.—Alice Manning—Odiva.

DENVER.

Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers—Griff—Senator Murphy—Dore's Celebrities.

TRAVEL.

Pantages—3 Melvins—Diana Bonnar—Heart of Annie Wood—Harry Von Fossen—Footlight.

W. V. M. A.**CHICAGO, ILL.**

American—Ferry—Conroy & Howard—Indoor Sports—Tid Bits of 1920—Dale & Burch—Howards Spectacle. (Last Half)—Pauline Saxon & Sister—Two Rosellas—Payton & Lum—Orville Stamm—(Two to Fill).

AURORA, ILL.

Fox (Sunday)—Tracey, Palmer & Tracey—(One to Fill)—Three Chums—Mile. Rhee & Co.

ATCHISON, KAN.

Orpheum (Sunday only)—Gabby Brothers—Marion Gibney—Philharmonic Octette—Benny Harrison & Co.—Leoras.

BARTLEVILLE, OKLA.

Odeon—(First Half)—Karr and Walsh—Caesar Rivoil. (Last Half)—Mons Herbert—Whitneys Dolls.

BATTLE CREEK.

(First Half)—Panzer Duo—Ning Toy—Jack Kennedy—Willing Bentley & W. Angel & Fuller. (Last Half)—LaFrance Bros.—Ferro & Coulter—Catalano & Williams—Lackman Sisters—Geo. & May LeFever—Harry Kahn—Bay City—Rosairs—Dunn Sisters—Fire Fly—Harmon.

CHAMPAIGN.

Orpheum (First Half)—Dewitt Young & Sister—Sabbott & Brooks—Henry B. Toomer & Co.—Jada Trio—Orville Stamm. (Last Half)—Eddie Hastings—Rogers & West—Rahn & Beck—The Night Boat—Spencer & Williams—6 Kirksmith Sisters.

CRAWFORDVILLE.

Cervo—Kenny & Hollis—Brown Dees Jazz Band—John Neff—Big Jim.

DECATUR.

Empress (First Half)—Eddie Hastings—Rogers & West—The Night Boat—Spencer & Williams—6 Kirksmith Sisters. (Last Half)—Jean & Arthur Keeley—Patty Reast & Bro.—Fixing the Furnace—Jada Trio—Newhoff & Phelps.

DES MOINES.

Majestic (First Half)—Emmett's Canines—Adams & Barnett. (Last Half)—Fielding & Boomer—Indoor Sports.

DANVILLE.

(First Half)—Rialto & Lamont—Devoy & Dayton—Lander & Smith—Brown Dees Jazz Band—Kenny & Hollis—Big Jim. (Last Half)—Harris & Harris—Kuhn Sisters—Fred Schwartz—Thru Thick & Thin—Thos. Potter Dunn—Jovedda.

EVANSVILLE.

Grand—Felix & Fisher—Stuart Girls—Wm. Armstrong & Co.—Grey & old Rose—James H. Cullen.

FARGO.

(First Half)—Rosana Blanchard & Marlin—Westley & Chase—Hollins Sisters & Clothier. (Last Half)—Larrivee & Dagnau—Saxon Chanard & Leonard—Blanch Hazelton—Willie Zimmerman.

FLINT.

Unusual Duo—Lackman Sisters—4 of a Kind—Geo. Damerel & Co.—Holden & Harron. (Last Half)—Hennings—Edwards & Fletcher—Willing Bentley & W—Walzer & Dyer.

FORT WAYNE.

Ambler Bros.—York & Maybelle—Perone & Oliver—Ray Conlin—McGreevy & Doyle—Grafonia—Dorothy Morris Trio.

GALESBURG, ILL.

Orpheum—(First Half)—Tracey, Palmer & Tracey—Mile. Rhee & Co. (Last Half)—Clifford & Bothwell—Doyle & Elaine.

GRAND FORKS.

(First Half)—Larrivee and Dagnau—Saxon Chanard and Leonard—Blanch Hazelton—Willie Zimmerman. (Last Half)—Campbell and Glover—Ed Noel—The Mansfields.

GREEN BAY.

Three Lees—Seven Serenaders.

JOLIET, ILL.

Orpheum—(Sunday)—(First Half)—Dancing Humphreys—Steve Freda. (Last Half)—Williams & Taylor—Tid Bits of 1920.

JACKSON.

(First Half)—S. Bartos—Gallarini Sisters—Arthur Rigby—Bert & Betty Wheeler. (Last Half)—Panzer Duo—Ethel Conlee—Jack Kennedy—Fisher & Gilmore—Ray & Emma Dean—Mystic Clayton.

(Continued on page 34.)

BURLESQUE NEWS

(Continued from Pages 14 and 25)

THIS YEAR'S SHOW
OF "LONDON BELLES"
BEST EVER PUT ON

William S. Campbell is smiling for the first time in many seasons and there is a very good reason for it. The "London Belles" is a great show, from every standpoint, and laughs come rapidly one after another. It has pretty melodies, the scenery and costumes are a delight to the eye. It contains much amusement and has a decidedly clever cast.

Joe Marks is featured. This is the young man for whose release Campbell paid \$3,000. It was a good buy for Campbell. Marks, who is new to the Columbia audience, took the house by storm Monday afternoon, and was uproariously funny throughout the entire show. He is a Hebrew comedian, and a little fellow, who is a very capable performer. His acrobatic stunts are remarkable. He takes all sorts of bumps and falls; he dances, can sing and is one of the fastest comedians we have ever seen at this house. He dresses neatly and uses crepe in the first act, which he eliminates in the burlesque. This man's work was rollicking and he is an asset not alone to the show, but to the circuit.

Benny Howard is working opposite Marks, doing Dutch. He uses a good make up, with the red nose, minus the putty. His dialect is good and he is a fast worker. He shows up better in this show than any we have seen him with in the past. He works well with Marks and they do good team work.

In Jim Horton, the company has an A-1 straight man, who knows the art of "feeding" a comedian properly. He is a neat appearing fellow, with a fine stage presence. He dresses his part well, has a corking good singing and talking voice and is the best straight man we have ever seen working with Marks. He also does an elderly business man in one scene and cleverly portrays a Rajah in the last act.

Dolly Davis, a sprightly vivacious, dainty little lass, is the soubrette and reminds us greatly of Midgie Miller in her work. She is also of the type of that clever soubrette. She dances and can read lines. She also can put a number over and compares with the best soubrettes on the circuit. She wore dresses that were well suited to her and very pretty. The black jet with lace tights and feather head gear, was her best.

Theda Bernard, a vampish type of blonde, carried off the ingenue honors. Miss Bernard, who presents a striking type of beauty, with a contralto voice this is well

suited for jazz or rag numbers, showed how easily a clever person can deliver a number. Although she is new to burlesque, she fits in nicely. She did well with her lines and proved a success. Her costumes were of a style that went well with her type and were pleasing to look at.

Mildred Campbell is the prima donna. Rose Sydell, Jr., and Mae Leonard were in several scenes and each had a number which they put over nicely. They all wore pretty gowns.

Geo. Wong, Bill Beattie, Luigi Bicaro, Paul Royal and Geo. Charland, are doing bits.

The show opens with a prologue of a trial on burlesque, after which a real fast show, crowded with laughs and made up of bits, numbers and specialties, is given.

Marks is using many of the bits he did last season, but they are new to most of the audiences on the Columbian Circuit and are sure laugh getters. In fact, as often as we have seen some of them before, we have never seen them go so well.

Marks and Miss Davis, in a singing and dancing specialty, almost stopped the show. Both worked hard and showed some steps that were worth while.

Miss Leonard's "Just applaud" number was well received.

Miss Bernard, in her specialty in one, in which she offered two numbers exceptionally well, went very big.

In the drinking scene, Marks worked up a fine "drunk," assisted by Howard, Bernard and Miss Campbell.

In a specialty of the Romas Troup of acrobats, Marks worked in the act, which was fast and pleased.

A dandy finale of the first part was when all the principals offered dancing specialties. Howard did a good Frisco and Marks some fast acrobatic dances. It proved a big attraction.

Marks, Howard and Horton did the piano bit and it went very big.

One of the song hits of the show, which was staged by a clever showman, and worked out finely, was the Jazz song by Miss Bernard and "Old Time Songs" by Horton. It was given in one, Miss Bernard singing the Jazz songs, backed up by eight girls and Horton the old songs with the same number of girls, in costumes, to fit the occasion. They left it to the audience to decide which was the best.

Horton started off with "My Wild Irish Rose." Miss Bernard followed with "Ragtime Ball," both going big. Horton then sang "Maggie" and cleaned up with it. "The Land of Jazz," by Miss Bernard, was next, and went big. They then harmonized, each singing their own song. It was a novelty and was well received.

Miss Campbell then followed with a singing specialty.

In the last scene, a merry-go-round was a big feature and made a great big flash.

There were no strings tied to Campbell's purse when he put in his order for costumes and scenery, as no expense was spared in making this the best Rose Sydell's London Belles ever offered in this respect.

The chorus has an unusual lot of pretty girls, who sing, dance, look happy and are willing to work the numbers up for encores. It's a show of laughs and speed from beginning to end and is the best comedy show Campbell has offered in years, since the days when he was one of the most talked of comedians in burlesque. It's a big success.

SID.

who can get laughs where others fail.

Joe Rose is working well in his Dutch role opposite Howard and Walsh was doing straight last week. Gus Flagg and Billy Hoberg were doing bits.

Hattie Beall had no trouble in putting her numbers over, doing very well with "Shimmie Moon" and "When There Ain't No Jazz." She also handled herself nicely in the scenes.

Mae Dix, a girl with winning personality and attractive eyes, sang "Listen to the Band" and "No" creditably. She reads lines distinctly and did nicely in the bits. Her best scene was in the "suicide" bit, when she played the part of an innocent country girl falling into the hands of several female sharks, losing her money in a game of chance and then committing suicide. She played the part well and, at the finish, after discharging the gun, took a very natural fall Saturday afternoon.

Norma Bell rendered three numbers "Venetian Moon," "That You Irish" and "Peachie" doing them all satisfactorily. She also did well in the scenes in which she appeared.

Margie Pennetti, with "Broadway Blues" and "Shimmie Shaker's Ball," was very successful. She also did very well in the scenes.

Business was very good here and, no doubt, it will continue with the class of comedy shows Kahn is giving now. SID.

THEATRE OWNERS TO CONVENE

SAN FRANCISCO, Sept. 12.—Arrangements have been made for a convention of moving picture theatre owners of northern California to be held at the Exposition Auditorium on October 5, 6 and 7. At a meeting of the executive committee of the Moving Picture Theatre Owners of America it was decided to invite all the moving picture owners in northern California to get together on those dates to discuss topics concerning the industry. It is expected that Sydney S. Cohen, national president of the Moving Picture Theatre Owners of America, will be among those present at the convention.

ELMER ROGERS AWAY

Elmer Rogers, manager of the Palace Theatre, has left for a two weeks' vacation. L. A. Miller, the new assistant manager, will attend to Rogers' duties while he is away.

HEADS NEW COMPANY

David G. Fischer, who, before entering pictures, had appeared with Julia Marlowe and other stars on the speaking stage, is to head his own production company, just organized, and to be known as the Fox-Fischer Masterplays, Inc. The first production will be "In the Shadow of the Dome," with Dixie Lee in the leading feminine role.

In addition to directing the productions, Fischer will be vice-president of the new organization, of which E. K. Fox will be president. Charles Reed Jones will be director of publicity. The offices are in Washington, D. C., while the studios are in New York.

HAD INSURED OLIVE THOMAS

It was reported early this week that the Selznick company carries insurance policies amounting to \$400,000 on the life of Olive Thomas, who died of mercurial poisoning in Paris last week. According to the report, the policies were obtained about two years ago to protect the firm under the long term contracts which it had made with Miss Thomas and under which large sums of money had been laid out in advance.

One \$100,000 policy is said to have been taken out with the New York Life Insurance Company, and policies for like amounts obtained from three other companies.

PRICE GETS BRITISH FILM

C. B. Price Company has received by the *Mauretania*, the negative of a film made from the play "Hindle Wakes." Price has purchased the American and Canadian rights to the picture, and for domestic use it has renamed "Your Daughter—and Mine."

PREPARING "THE DEVIL"

The play, "The Devil," which served as a starring vehicle for George Arliss, is to be done in pictures by the A. J. Callaghan



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Read The Clipper
Letter List

FILMS WIN POLITICAL FIGHT

DETROIT, Mich., Sept. 10.—For the first time in the history of the screen in Michigan, exhibitors, united by a common cause, threw precedent to the four winds by entering a political campaign and staging a winning battle that found a stamping ground on every silvered sheet in the Wolverine State.

In this, their first entry into a political fight, the exhibitors not only won at the polls a great victory for the industry in general but demonstrated more clearly and with greater force than ever before what a powerful weapon for good or evil in national life they hold within themselves.

It has long been a policy with the Michigan Motion Picture Exhibitors' League never to allow their screens to be used for political propaganda. The single exception to this rule comes in the instance where a man in public life who has done some good for the industry is attacked by those who are attempting its downfall.

This was the exception to the rule that gave Michigan exhibitors the opportunity to line up strongly for Tom Read as their candidate for Lieutenant Governor as against another who was receiving the backing of the censorship agitators. An overwhelming victory for Read at the polls in the Republican primaries held on Tuesday, August 31, proved a fitting finale for the campaign carried on by the exhibitors of Michigan in defense of the industry.

Mr. Read, who comes from the Western part of the State, had been a member of the State Legislature. In fact he was Speaker of the House during its last session. During his tenure of that position he had defended the industry against the attacks of its agitators and placed himself in no unmistakable terms as being flatly opposed to anything that looked like a censorship board.

When Mr. Read, a few months ago, declared himself a candidate on the Republican ticket for the office of Lieutenant Governor, to which office the details in connection with the State's amusement are assigned, he was immediately asked by the unfriendly picture interests to come out in the open with his motion picture stand.

Read didn't hedge a trifle. He placed his cards flat on the table and without the use of candied words, stated his platform in that respect—that if he was elected to the office he would do everything within his power to discourage the establishment of a State censorship board.

Right then and there Read stirred up a kettle of fish. The anti-bathing girl proponents shouted about this perfectly awful man from the street corners, they enlisted the services of some of the strongest-lunged ministers in the State and through pulpit and Tuesday afternoon meetings of the Ladies' Aid Societies of Michigan came fierce denunciations of the "carrying on" in motion pictures and this terrible man who was going to uphold such films. In other words, some of Read's opponents would have the voters believe that Michigan's moral stature would be on a par with that of Rome at the time of Nero the moment he took office.

Notwithstanding the fact that Read made perfectly clear his ideas about motion pictures—that he was strongly opposed to the obscene or anything else that might be of harm morally to the people of the State, his opponents continued to misunderstand him and to help other people do likewise. The fact that he was opposed to their ideas of censorship was the grave in which they sought bury his political aspirations.

But the Michigan Exhibitors' League got busy early in the fight. Through Secretary Arthur Moeller, they circulated the State screens with special slides of Tom Read's face and his ideas about pictures until his name became almost as popular as the featured player on the daily programs.

The net result was that the Read opposition was literally snowed under and the exhibitors' candidate came romping under the wire with one of the greatest pluralities ever given a candidate for the office of Lieutenant Governor in Michigan.

And, with the victory won, the Michigan Motion Picture Exhibitors' League put their war clubs on the shelf, never to haul them down again for another political fight—unless.

PRINCESS FEARS KIDNAPPING

SAN FRANCISCO, Sept. 10.—Princess Della Patta appeared at the bond and warrant office at the Hall of Justice yesterday and asked for legal protection against Hassen Hamidien, a young Egyptian, who, she declares, threatens to kidnap her. She told Mrs. Martha Evans, bond and warrant clerk, that she knew the young Egyptian in Cairo and he had courted her there. Two months ago he appeared in San Francisco, she declares, and has followed her around a vaudeville circuit to kidnap her and take her back to Cairo.

Mrs. Evans issued a warrant for the young Egyptian, summoning him to appear Tuesday.

The Princess was recently in trouble before, when she was arrested in New York on the complaint of a man who said she had taken about \$7,000 from him. When brought back here, however, she married him and the charge was dropped.

ALBANY OPERATORS GET RAISE

ALBANY, Sept. 10.—At a meeting to-day of committees representing both the motion picture theatre proprietors and picture machine operators, an agreement was reached whereby the existing wage scale contract which does not expire until Labor Day, 1921, is amended so as to grant an increase in wages to the operators of \$10 a week. A clause was inserted at the same time in the contract calling for arbitration of all disputes arising in the future.

The operators have been receiving \$25 per week under the existing contract, which expires next year. Recently the operators demanded higher wages and declared they would strike on Labor Day if their demands were not granted.

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NAZIMOVA IN NEW YORK

Nazimova has returned to New York after one year's absence on the Coast, where she has been making pictures for Metro. She had intended to transfer her screening activities to the East, but, upon acquiring the rights of "Aphrodite" it has been decided that she will return to the Coast for the filming of the drama.

She has recently completed two pictures which have not been shown, "Billions," by Charles Bryant, and "Madame Peacock," adapted from a Rita Weiman story.

ROSE SHULSINGER PROMOTED

Rose Shulsinger has been appointed publicity director and advertising manager of the International Film Corporation, succeeding Theodore C. Deitrich. She has been Marion Davies' personal representative for two years and will continue to handle Miss Davies' personal affairs in addition to her new work. Bessie Gardner continues as Miss Shulsinger's assistant.

FOX FEATURE TO CONTINUE

"While New York Sleeps," the William Fox special which has been running at two theatres on Broadway simultaneously, will continue to run until further notice. The picture was to have been supplanted with "Over the Hills to the Poorhouse," but has been so successful that it will continue at the Astor and Lyric Theatres.

SHOW "UNCLE SAM" FILM

A special pre-release invitation showing of "Uncle Sam of Freedom Ridge," the picture that is being produced by Harry Levey Productions, based on the much discussed story by Margaret Prescott Montague, is to be given on Sunday evening, September 26th, at the Selwyn Theatre.

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Throop Ave. and Broadway

THIS WEEK

TITTLE TATTLE

Next Week—HURLEY BURLEY

Empire Theatre

Ralph Avenue and Broadway

GOLDEN CROOKS

Next Week—JACK SINGER SHOW

STAR

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KEWPIE DOLLS

Next Week—BROADWAY BELLES

Casino Theatre

This Week

Powder Puff Revue

Next Week—LONDON BELLES

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Gonne and Albert have split.

Edith Hallor is entering vaudeville Sept. 18.

Flo White and Faye Thomas are doing a new sister act.

Patti Moore has been added to the cast of "Step Lively."

Clarice Vance is making ready to again appear in vaudeville.

White and Ulis have joined Barney Bernhard's "Follies of the Day."

Harry Voltaire broke in a new act at the Lyric, Newark, last week.

Rose Hoey Stevens married Leroy F. Bergen in New York last week.

Valeska Suratt has started rehearsals in "Scarlet," her vehicle of last season.

Ban-Jo Wallace has booked the Venetian Gardens at both Montreal and Ottawa.

Jim Doherty just returned to town after playing nine weeks on the Delmar time.

L. S. Leavitt and Barry McCormick are again going to send out "Fifty-Fifty, Ltd."

Albert B. Richter is seeking a divorce from Ethel Richter on grounds of desertion.

Keegan and Edwards left the Jimmy Hussey revue, "Tittle Tattle Tales," last week.

Signor Franz Troupe open on September 27 for a forty week tour of the Loew time.

Henry Ford, a circus clown, is being sued for divorce by Mrs. Pauline Ford at Cincinnati.

Billy Delaney is to take over the booking of two more Gus Sun houses for Keith on the 20th.

Fay Gruber will be with the George White Scandals show when the road season is started.

Jimmy Duffy, of Duffy and Sweeney, was married to a Mrs. Bromley in San Francisco last week.

O'Rourke and Adelph—late of the Ziegfeld roof, will be seen in vaudeville shortly on the Keith time.

Ben Bernie replaced Brown and O'Donnell at the Royal this week, the team cancelling owing to illness.

Manners and Lowrie have been booked over the Loew time for the entire circuit, through the Levy office.

Jane Green and James Blyer, "The Midnight Rounders," were married last week at Beechurst, Long Island.

Gaynell and Mack and Langdon and Smith have been booked for forty weeks of Loew time by Mark Levy.

Noble and Brooks, who formerly did an act in vaudeville, have joined Jacob and Jermon's "Flashlights of 1920."

Sam Morris returned to New York last week after an extended trip, during which he doctored up several burlesque shows.

Harry Powers, of Chicago, has voluntarily raised the salaries of the treasurers and assistant treasurers of his theatres.

Laura Ordway is in the American Theatrical Hospital, Chicago, suffering from an injured spine, received in a railroad accident.

The Dolce Girls, who were forced to cancel their time owing to the death of the infant of one of the sisters, open shortly in Boston.

The Princeton Five, with Johnny Drake as manager, broke in a new act at Tarrytown last week, under the direction of Tom Brown.

The Klein Brothers are to succeed Eugene and Willie Howard in "The Passing Show of 1918," which again goes on the road this month.

Roger Imhoff has stepped out of "Jimmie," now in rehearsal, feeling that his part would make him a feeder to the comedy of Ben Welch.

George Donaldson, who has been doing a single, has teamed up with Bill Coogan, formerly Coogan and Bancroft, and broke in a new act last week.

Patricia Van Dyke opened last week at the Prospect in "When a Man's Too Good," a new sketch by Anne Irish, under the direction of Joe Hart.

Adeline Valerio, daughter of Theresa Valerio, who has been playing opposite Fred Stone for several seasons, has a part in the new Fred Stone Show.

Mabel Russell, wife of Eddie Leonard, owing to temporary illness, has, for the present, abandoned her vaudeville act, booked and routed for next season.

Sydney Landfield, who accompanies Anna Chandler in her act, will do a piano and monologue on the same bill with Miss Chandler over the Orpheum circuit.

Nat. J. Thompson has joined "Listen, Lester," the road show produced by Lefler and Bratton and playing through New England. Ben Hastings placed him.

Bert Erroll will sail November 27 on the Olympic to fill a six months' engagement in London in a Christmas pantomime. He will return to this country in August, 1921.

Joe Eckel has returned from his vacation at Goodground, L. I. He is constructing ten bungalows on Peconic Bay which he proposes leasing to members of the profession for next summer.

Lucille White, the youthful dancer, is now under the personal management of Ed. A. Wilson and is playing with the "Katzenjammer Kids" through Ohio, opening in Louisville week of Sept. 28th.

Stella Mayhew, Billie Taylor, Margaret Young, Moss and Frye, Eddie Borden and Company, George Rosner, James Lucas and Company, and Combe and Nevis, played the Manhattan Opera House at last Sunday evening's concert.

Millie Butterfield, who jumped into Grace George's show "The Ruined Lady" on short notice, due to the illness of one of the principals, has returned from a fifteen weeks' engagement in Chicago and Philadelphia. She will be seen in a new Moroso production shortly.

Max and Eddie Ford, Mayme Gehrue and Lottie Ford are to revive the dancing act of the Four Fords. They are now in rehearsal, directed by the Ford Sisters (Mabel and Dora). Johnny Ford, one of the original four, is again going out with "The Melody Maids."

The Rose Revue, Scanlan, Dennis Brothers and Scanlan, Conlin and Glass, Ruth Roye, McClellan and Carson, Chas. "Chick" Sale, Mel Klee, Frances Pritchard and Company, Mehlinger and Meyers, and the Nine Liberty Girls appeared at the New Amsterdam Theatre last Sunday night.

Kathleen MacDonald, Laura Hope Crews, Pedro de Cordoba, A. E. Anson, Warburton Gamble, Frederick Lloyd, Phyllis Povah, Merle Maddern, Malcolm Fassett and Mary Elizabeth Forbes will appear in the cast of "Stepping Stones," the new play by Louis K. Anspacher, which is to be produced at Henry Miller's Theatre October 14.

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JAMES PECK
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JAFFE'S "JOY RIDERS"

VAUDEVILLE BILLS

(Continued from page 30)

KANSAS CITY, MO.

Globe—(First Half)—Yonie & Fuji—Village Five—Merlin—James and Bessie Aitken. (Last Half)—Olive Harding—Adais and Barnett—Lee and Cranston—Brindamour.

KALAMAZOO.

(First Half)—Frawley & West—Ethel Conlee—Catalano & Williams—Fisher & Gilmore—Novelle Bros.—Toys. (Last Half)—Gallarini Sisters—Fred Allen—Aunt Jemima & Band.

LINCOLN, NEB.

Liberty—(First Half)—Smith and Robbins—Lee and Cranston—Brindamour. (Last Half)—Billy Smythe & Co.—Oh What a Day—Hugo Lutgens—Time and Tide.

LANSING.

Hennings—(First Half)—Ford & Truly—Aunt Jemima & Co.—Walzer & Dyer—Paul & Walter La Varre. (Last Half)—Novelle Bros.—4 of a Kind—Geo. Damer & Co.—Bert & Betty Wheeler—Frawley & West.

MUSKEGON.

Mystic Garden—Carney & Rose—Villani & Villani—Fed's Vacation—Ferro & Coulter—Haven's Animals.

OMAHA, NEB.

Empress—(First Half)—Billy Smythe & Co.—Oh What a Day—Hugo Lutgens—Time and Tide. (Last Half)—Emmett's Canines—Cleveland and Dowry.

OTTAWA, ILL.

Gayety—(Sunday)—Dancing Humphreys—Helyve & Brill—“Ella Comes to Town”—Steve Freda.

OKLAHOMA CITY, OKLA.

Lyric—(First Half)—The Postos—Wright and Gayman—Edward Hume and Company—Johnny Johnston—Chunk & Moey. (Last Half)—Stutz Brothers—Berrie and Vania—Allen and Dove—Clay Crouch—Jazzland Sextette.

PEORIA, ILL.

Orpheum Theatre—(First Half)—The Bimbos—Williams & Taylor—Homer Miles & Co.—Lockwood & Rush—Kiss Me. (Last Half)—The Le Vos—Sabbott & Brooks—Three Chums—Magic Glasses—Jack Lavier.

PITTSBURG, KANS.

Colonial—(First Half)—Mons Herbert—Whitney's Dolls. (Last Half)—Barr & Walsh—Caesar Ricoli.

QUINCY, ILL.

Orpheum Theatre—(First Half)—Clifford & Bothwell—Doyle & Elaine. (Last Half)—Tracey, Palmer & Tracey—Mile. Rhee & Co.

SPRINGFIELD.

Majestic—(First Half)—Lillian's Dogs—Petty Reat & Bro.—Fixing the Furnace—Newhoff & Phelps—Bob & Peggy Valentine. (Last Half)—Parker Bros.—Henry B. Toomer & Co.—Kiss Me.

SOUTH BEND.

Orpheum—(First Half)—La France Bros.—Harry Kahn—John Neff—Ruloff & Rulowa Ballet. (Last Half)—The Mystic Garden—Valente Bros.—Hayes & Lloyd—Ella Comes to Town—Lucy Gillette.

ST. JOE, MO.

Crystal—(First Half)—Olive Harding—Bartholdi's Birds. (Last Half)—Smith and Robbins—Bert Howard.

SAGINAW.

(First Half)—Rosairs—Dunn Sisters—Fire Fly—Harmon—Ray & Emma Dean. (Last Half)—Unusual Duo—Ford & Truly—Reiff Bros.—Holden & Harron.

TERRE HAUTE.

Hippodrome—The Norvelles—Bender & Meehan & Son—Lane & Harper—Barnes & Freeman.

TOPEKA, KANS.

Novelty—(First Half)—Gabby Brothers—Marion Gibney—Philharmonic Octette—Berry Harrison & Co.—Le Raa. (Last Half)—Yonie and Fuji—Village Five—Merlin—James and Bessie Aitken.

TULSA, OKLA.

Royal—Hinkle and Mae—Jerry Dunn—Great Hagle and Company. (Last Half)—Chong and Moey—Johnny Johnston—Edward Hume and Company.

WINNIPEG, MAN.

(First Half)—Campbell and Glover—Ed. Noel—The Mansfields. (Second Half)—Charlotte and Leopold—Charlotte Stockdill—Roth and Slater.

WATERLOO, IOWA.

Majestic—(First Half)—Fielding and Boomer—Glasgow Maids—Swartz and Clifford. (Last Half)—Ward and Dooley—South and Tobin—Pisan and Bingham—Rubetton Follies—Mabel Blondell.

BROOKLYN, N. Y.

Metropolitan—(First Half)—Strassle's Seals—Tribble & Diggs—Eddie Heron & Co.—Langdon & Smith—“Girls Will Be Girls.” (Last Half)—Dave & Lillian—Marston & Manley—Mary Ann Mack & Laurel 4—Arthur Deagon—Jack & Foris.

Palace—(First Half)—Clementino Bros.—Gordon & Delmar. (Last Half)—Johnny Harrigan—Wells & Fisher—Jojo & Rodero—“Half Past Two.”

Fulton—(First Half)—Max York's Pupils—Rita Shirley—Nancy Boyer & Co.—Monte & Lyons—Mary Ann Mack and Laurel 4. (Last Half)—Geo. W. Moore—Manners & Lowrie—“Let's Go”—Race & Edge—Nlobe.

Warrior—(First Half)—Johnny Harrigan—Wells & Fisher—Francis & De Mar. (Last Half)—Clementino Bros.—Henry Frey—Ed. Farrell & Co.—Role & O'Brien—Juggling Cromwells.

BALTIMORE.

Rice & Elmer—Bill & Irene Telaak—Martin & Courtney—Newport & Stirk—“Playmates.”

FALL RIVER.

(First Half)—Levitt & Parker—Phil Davis. (Last Half)—2 Carletons—Delbridge & Gremmer—Walter Kaufman.

HAMILTON, CANADA.

Swain's Cats & Rats—Elroy Sisters—Hunter, Randall & Senorita—Bobby Henshaw—5 Musical Buds.

MONTRÉAL.

Gordon & Gordon—Hallen & Goss—Homer Lind & Co.—Mumford & Stanley—Little Caruso & Co.

NEW ROCHELLE.

(First Half)—Billy Kinkaid—Jojo & Rodero—Wells, Virginia & West. (Last Half)—Vee & Tully—Browning & Davis—5 Musical Queens.

MUSIC BUSINESS IMPROVING

The music business, which, since early last March has been in an unprecedented slump, is slowly improving. While the predicted boom of September 1st failed to materialize, it is a recognized fact that the sales on songs are each week showing a decided improvement over the previous seven days. The total number of copies sold is of course away below the big figure of former years, due to the fact that the great bulk of music is now retailed at thirty cents per copy, a big increase over the old rate, when the majority of song hits were put out over the ten cent counters.

A greatly decreased amount of business, therefore, in so far as the actual number of copies sold is concerned, brings a much greater income than during the old days. Publishers almost without exception, however, express the wish that some arrangement might be made whereby the popular hits could again be sold in the ten cent stores, but at a higher price. This would not only permit the publishers to exploit numbers which could with profit be sold in these stores, but would also bring back an account which, on account of its size and the prompt payment method of its handling, was an important department of the popular publisher.

NEW WESTERN SONG SCORES

“Sweet Love,” a recent release from the J. W. Jenkins' Sons Music Co. of Kansas City, Mo., is being featured by a number of well known vaudeville acts and with them is scoring a decided success.

FLASHES FROM STUDIOS

Rod LaRocque has written two scenarios which will be produced in Hollywood this Fall.

Metro has purchased, for production, “The Mother Heart,” by Izola Forrester and Mann Page, and “Dated,” by Maxwell Smith.

Buster Keaton has finished his third comedy, called “The Scarecrow”.

“Eyes of the Heart” will be the title of the newest Mary Miles-Minter-Realart picture, taken from the play “Blindness”, by Danna Burnett.

Sanford Jarrell, newspaperman, has joined the publicity staff of Realart, to handle trade paper publicity.

Metro is to film “The Hole in the Wall” and “Whipsawed”, two stage success, shortly. It has also acquired “More Stanely Mansions”, a serial story, from the Good Housekeeping Magazine for picturization.

Work on “Irish,” a Sir Arthur Wing Pinero adaptation starring Pauline Fredericks and made by Robertson-Cole, has been completed and the picture is on its way east.

Joseph Reddy, of the Pathé Publicity department, was married last week to Ruby Etheland Jones.

David Kirkland has returned to making slapstick comedies and is collaborating with Harry Lehrman on one.

Elinor Fair has been signed to play opposite Eugene O'Brien in his forthcoming Selznick release.

Albert A. Kidder, Jr., assistant manager of Charley Ray Productions, Inc., has left for his home in Los Angeles after spending two weeks in New York.

Madalaine Traverse has gone to Atlantic City for a two weeks' rest.

George M. Davidson has been appointed director of distribution and assistant to M. H. Hoffman, of the Pioneer Film Corporation.

Margaret MacDonald has accepted the post of associate editor of the Educational Film Magazine and will take up her new work on September 20.

Edna May Sperl, ill at her studio home in Augusta, Me., will, upon her recovery, begin to work on the second of a series of five reel features for Edgar Jones Productions.

James W. Morrison, who has just completed “When We Were Twenty-One”, has left the Coast and is on his way to New York.

Irene Boyle is to play the leading feminine role in “The Rider of King Log”, which the Edgar Jones company is to produce in Augusta, Me.

Cullen Landis will be seen in the leading juvenile role in Goldwyn's “Bunty Pulls the Strings”.

SAVES ACTRESS IN FALL

PARIS, Sept. 10.—Agnes Souret, who has been called the most beautiful girl in France, owes her life to the presence of mind and quick action of James Sweeney, of Brooklyn, New York, formerly an American marine.

Miss Souret was swinging in a basket over the heads of the audience during her act at the Folies Bergere, when it suddenly slipped from its cable and plunged toward the balcony.

Sweeney leaned forward full length from his first row balcony seat and caught the basket. Miss Souret was carried to her dressing room and, under the administrations of a physician, recovered from the fainting spell into which she had fallen.

BERNHARDT WRITES NOVEL

PARIS, Aug. 28.—Sarah Bernhardt has added the art of novel writing to her many accomplishments.

Her first long novel makes its appearance in serial form in the illustrated daily paper *Excelsior*. In “La Petite Idole,” as the work is called, there are reproduced many characters who were living during the last half-century, people in the theatrical, diplomatic and social world.

ROAT SONG AT CHAUTAUQUA

Clay Smith is representing the Roat Music Co. of Battle Creek, Mich., at the Chautauqua convention this week at Waterloo, Iowa. He is singing “Summer Day” and a number of his own songs, which are being released through the Roat company.

FLASHES FROM STUDIOS

Isadore Becker, a ticket taker at a Rivington street motion picture theatre, was sentenced to thirty days in the workhouse for admitting two children under the legal age, last week.

William Hurlburt has been added to the list of authors contributing stories to Goldwyn.

Chet Withey has been engaged to direct two new features for Constance Talmadge.

David and Myron Selznick, when they returned to their offices last week after six weeks' absence abroad, announced that six branch offices of their organizations have been opened in France and that others have been instituted in Switzerland, Belgium and Spain.

Harry Southern, the young English actor, has been placed under contract by William Fox to play character parts.

Charles Waldron, Wallace McCutcheon, George Howard, Dorothy Cummings, E. Heatherstone, Sidney Herbert and Anthony Merlo, will support Pearl White in “The Thief,” Henri Bernstein's play which is being made into a picture by Fox.

W. S. Darrow, Jack Costello and Kenneth Carson, have been elected president, vice-president and treasurer, respectively, of the Coscardar Productions, recently organized.

Lynde Denig and Harold Harvey, of Goldwyn and Famous Players, respectively, have returned to their desks.

Norton Lindsay, of Selznick, is recovering from injuries received when a stolen automobile plunged into a crowd near the Hippodrome recently, and will soon be ready to resume work.

Diana Allen has been engaged to play the leading feminine role in the Paramount feature “The Kentuckians.”

Evelyn Greeley is now a member of the Pol Stock Company, in Bridgeport.

W. W. Hodkinson has announced the release of “The U. P. Trail,” made from Zane Grey's novel of the same name.

Frank Lloyd has started production on “A Voice From the Dark.”

Louise Lovely has started work on her new Fox starring vehicle under the direction of James Hogan.

Ben Ames Williams' story, “More Stately Mansions,” has been acquired by Metro.

Marshall Neilan's next picture for First National release will be “Pards,” based on Ben Ames Williams' story, “Not a Drum Was Heard.”

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BREAK UP McCORMICK CONCERT

ADELAIDE, South Australia, Sept. 11.—A demonstration on the part of the audience broke up a concert given here tonight by John McCormick, the tenor, a part of which arose and started singing the British national anthem.

Some of the audience shouted that McCormick was a Sinn Feiner and resented the fact that the national anthem was omitted from the program.

In explanation, McCormick said he understood that the anthem was only sung when the Governor was present. He has cancelled the other concerts he was to have given in Adelaide.

GOT MONEY IN PATERSON

PATERSON, N. J., Sept. 10.—The Lyceum Theatre opened here last week with “Irene,” which played to \$5,500 in three days. Following, “East Is West” played to \$5,846 in three days. Lou Tellegen got \$1,500 for one performance Monday. The shows are \$2 at this house now.

DEATHS

MRS. BRIDGET GAHAGAN, who ran a theatrical boarding house for years at Nashua, N. H., and was well known to hundreds in the profession, died recently while visiting relatives at Florence, Mass. She is survived by three sons and two daughters, one son being William T. Gahagan, the musical director.

IN MEMORIAM

In sad remembrance of my Dear Friend

BERT BOHANNON

who departed this life Sept. 9, 1915. Gone but not forgotten.

JACK MACAULEY

ANDREW J. COOK, one time bandmaster of the Marine Band at Washington, D. C., died Monday a week ago of paralysis, at the Brooklyn Home for the Aged. He was an expert violinist and, when leader of the Marine Band had for one of his players the father of John Phillip Sousa. He taught young Sousa how to play the cornet. He is survived by two daughters and a son.

MYRON L. TINNEY, a former army aviator, fell 500 feet to his death while performing aerial acrobatics at the Michigan State Fair grounds, Detroit, last week. He attempted to perform the same feat that caused the death of Locklear a short time ago and missed the rope ladder, plunging downward. Nearly 200,000 persons witnessed the accident.

JOSEPH THOMAS, eighty-one and known to many thousands in his earlier days as “Little Thomas,” died in London last week. For twenty-seven years he was principal comedian with the Mohawk Minstrels at Agricultural Hall, Islington, and later at St. James' Hall, upon the amalgamation of the troupe with the Moore and Burgess combination.

WILLIAM HARTIGAN, fifty-four, is dead at Johannesburg, So. Africa, having collapsed during the dress rehearsal of “Trial by Jury,” at His Majesty's Theatre. The first part he played on the stage was of Poon-Bah in “The Mikado,” in America, in 1892. Although an American citizen, Hartigan served for four years in the British army and was the oldest sergeant-instructor in Lewis gunnery on the Western front.

LETTER LIST

GENTS.	Kolb & Dill	Hoewischer & Ardele
Albani, C.	Kubeler, Chas.	Holt, Blanche
Agrillo, Ciro	Loening, Jacob A.	Johnson, Maude
Busch, Billy	Lesky, Chas.	Klein, Mae
Broome, Chas.	Moore, Snits	La Dell, Blanche
Bertelsen, A.	Missouri, Romeo	Levay, Margaret
Boots, Vincent	Norwood, Jack	La Vau, Margaret
Burkhardt, W. C.	Nordstrom, Leroy	Lawton, Helen
Cross, Alex.	Opel, Harry	Merrill, Beulah F.
Conrad, Arthur	Page, Lawrence	Miller, Jessie
Conningham, J. L.	Spiller, W. M.	Matthews, Jessie
Collins, C. W.	Burns, Mrs. Ted	B.
Emmons, Eva	Bell, Hattie	Merts,

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